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ART DIGEST

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THE NEWS-MAGAZINE OF ART



"LA CHANSON A BOIRE"

A drawing by Honore Daumier (1808-1879).

Courtesy of the Brummer Galleries. See Article on Page 20.

A Compendium of the Art News and Opinion of the World

1st NOVEMBER 1933

25 CENTS



"Portrait of John Alonso Williams"

By C. E. Chambers

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" 14th to 30th—Water colors by ELEANOR CUSTIS

" 20th to 25th—Works by Fellows of American Academy in Rome

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November 20th to December 2nd—Exhibition of Paintings by EUGENE HIGGINS

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Amateurism

It is not likely that the art schools of the nation realize the importance of the role they will be called upon to play in a society reorganized on the basis of NRA, a society in which the machine will more and more drop the role of juggernaut and in which men and women will have hours of leisure never dreamed of before. Art writers already are showing a tendency to consider this new situation, and to see an opportunity to turn the attention of great numbers of the public to art as a means of enjoyment. Thus would the understanding and appreciation of art tend to become a cultural necessity for the many rather than simply an esoteric pleasure for the few.

The view has been advanced that one of the best ways to promote art as a cultural necessity is to encourage amateurism. The old conception of an art school was exclusively as a place where competent artists could be trained to take their places professionally in the fields of fine art or design. Since the depression, however, it has been noted that many persons have come unexpectedly to the schools to learn the ways and means of employing their leisure time in art amateurism.

The art schools need to give deep consideration to this question and to others. They need to compare views. They need, in other words, to form a national association of art schools, to hold conventions, and to express and publicize their ideas. The art instructors of colleges and the public schools have such organizations which are very active and useful. The schools which are frankly devoted to the teaching of art would do equally well to organize. Such a society could be a big one and a powerful one.

In a pamphlet entitled "What Is Wrong With Modern Painting?" Mr. C. Geoffrey Holme, editor of the London Studio (New York; Studio Publications; 25c.) considers the serious problem that confronts present day artists, and says: Actually, it would be a good thing if the practice of painting were to become more popular. There is

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room for the development of genuine amateurism. Nobody would attempt to deny that there is something more than utility in painting. Both the practice and the appreciation of it contribute or should contribute to the joy of life. And to practice painting contributes a certain extent to the appreciation of it. . . . The amateur can serve as a counterpoise to modern conditions.

"This is no case for encouraging bad or indifferent art, but simply for making what is good or interesting known to a much wider public than before. A habit of mind has grown up amongst what is called the 'general public'—'this is beyond me.' To purchase a picture is undreamed of even by many people who could well afford it, because they have been accustomed to think that only a few millionaires can afford to buy pictures. They may spend considerable sums on furnishing and decorating their homes, but it has somehow never occurred to them that pictures are a part of this decoration."

The causes which create the present unfortunate problem of the modern painter, aside from hard times, are listed as follows by Dr. Holme:

"1. There is the tendency to abandon large houses and to live in small houses and flats where space does not permit of the hanging of many pictures.

"2. There is a corresponding absence of desire for heirlooms due to the impermanence of modern conditions.

"3. Modern interior decoration is often considered satisfying in itself, and pictures do not accord with the absolute simplicity that is fashionable.

"4. A wealth of pictures which did not exist in the past at all exists to-day in the form of the cinema and the photograph."

These difficulties make it all the more important that the art schools band together and help the rest of the art world solve them. They will be doing something not only for themselves but for the whole brotherhood of art.

Iniquitous

In the independent department of the American Artists Professional League in this number of THE ART DIGEST is an abstract of the New York State Sales Tax, which the authorities at Albany have ruled is just as applicable to the painter and the sculptor, the illustrator and the designer, as it is to the proprietor of a notion store or a candy shop. It has been decided that the artist when he sells his creations to a collector or a home owner or a museum, or when

he executes a portrait or a mural on commission, is a "retailer."

The iniquity and the injustice of this is so manifest that it ought to make every artist's blood boil.

It is ruled that the artist who paints a portrait, the muralist who decorates a wall, the illustrator who embellishes a book, the sculptor who designs a public monument, is selling an "object" at retail, therefore he must be mulcted by the state in order that politicians may have money to squander in a time of dire public need. The house-painter who uses pigment from big buckets, the workman who builds with bricks or plaster, the toiler who varnishes a floor, the surgeon who trepans a skull, the dentist who provides a tooth, are not guilty of retailing "objects" and therefore they escape taxation.

The artist will question the right of the state not only to rob him by process of law, but to degrade and insult him as well.

ANNOUNCEMENT

In accordance with arrangements previously made, THE ART DIGEST will publish on December 1 a Special Number devoted to the opening of the William Rockhill Nelson Gallery of Art in Kansas City. This edition will be comparable with the Century of Progress Special Number last May. It will be profusely illustrated; will have a colored cover, and will present adequately the wonderful art collection formed from the \$23,000,000 fund provided by Mr. Nelson in his will for the establishment of a great art museum.

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No. 3

Segonzac of France Wins First Prize at Carnegie Institute



"St. Tropez," by André Dunoyer de Segonzac (France). Awarded First Prize (\$1,500) at the Carnegie International.

Once more the eyes of the art world are turned to Pittsburgh, where the Carnegie series of International exhibitions of contemporary paintings has been resumed after a break of one's year duration. The 1933 show—the 31st of the series—opened on Oct. 19 and will continue through Dec. 10. Four prizes and four honorable mentions were awarded by a jury of American museum directors—Robert B. Harshe, C. Powell Minnigerode and Meyric R. Rogers.

First prize of \$1,500 went to Andre Dunoyer de Segonzac, one of the foremost contemporary French artists, for his landscape, "St. Tropez." The second prize of \$1,000 was awarded to an American artist, John Steuart Curry, for his painting entitled "Tornado." The third prize of \$500 was won by Henry Varnum Poor, another American, for "March Sun." The Allegheny County Garden Club Prize of \$300, offered for the best painting of flowers or a garden, was awarded to Max Peiffer-Watenphul, a German, for his "Still Life With Flowers."

Honorable mentions were awarded to Mariano Andreu, a Spaniard, for "Harlequin;" to José Gutierrez Solana, also a Spaniard, for "Procession;" to Stanley Spencer, an Englishman, for "Sarah Tubbs and the Heavenly Visitors;" and to Alexander J. Kostellow, an Amer-

ican, for "After Dinner." Mr. Kostellow is the first artist resident in Pittsburgh to receive an award in a Carnegie International.

De Segonzac was born at St. Antoine, France, in 1884. He studied with Merson, Jean Paul Laurens and Desvallieres. In 1906 he left the Academie and, with two of his friends, established a studio at St. Tropez. He exhibited first at the Salon d'Automne in 1908. From 1914 to 1918 he served in the French Army. Since the war he has painted, etched and made illustrations for books, either in his Paris studio or at Chaville. He has been represented in Carnegie Internationals since 1925, and in 1929 served on the jury of award. In speaking of his own career, de Segonzac says, "An artist's evolution should always be in relation to himself and independent of outside influence."

Curry was born at Dunavant, Kansas, in 1897. After engaging in farming until the age of 18, he began his art studies at the Art Institute of Chicago. His subjects, as in his prize-winning picture, have been homely Middle Western scenes such as "Kansas Wheat Ranch," "Baptism in Kansas" and "Hogs Killing a Rattlesnake." He and his friend, Grant Wood, are doing for the Mid-West in painting what Edgar Lee Masters has done in poetry. His gift for portraying the raw material of

American prairie life and his feeling for the dramatic are vividly expressed in "Tornado."

Henry Varnum Poor is also a native of the Middle West, having been born in Kansas in 1888. He received his art instruction at the Slade School in London and also studied under Walter Richard Sickert and at the Julian Academy in Paris. He is not only well known for his painting, but also for his work in ceramics. Poor is represented in the Metropolitan Museum. A one-man showing of Poor's paintings is being held at the Rehn Galleries, New York, until Nov. 4.

Max Peiffer-Watenphul, was born at Weferlinger, Saxony, in 1896. He studied medicine and law, but finally became interested in art. From 1927 to 1930 he was instructor in painting at the City School of Art at Essen.

Solana, born in Madrid in 1886, is one of the most indigenous of Spanish painters, being traditionally Spanish in vision and style. Like Velasquez and Goya, by whom he is said to have been much influenced in his early work, he is interested in painting types and customs which are characteristic of Spanish life, revealing a Spain little known to the remainder of the world. Solana has exhibited in many Carnegie Internationals.

Mariano Andreu, born in Barcelona in 1888, is self-taught, having always worked by himself



"March Sun," by Henry Varnum Poor. Awarded Third Prize (\$500) at Carnegie International.

in the museums of London, Paris and throughout Italy. In 1930 he was made a Chevalier of the Legion of Honor. His subjects are unusual and his sense of rhythm very marked.

Kostellow was born in southern Persia in 1897. He received his early training in France and Germany, and, after coming to the United States, at the Art Students League, the National Academy, Columbia University, and the Kansas City Art Institute. He came to Pittsburgh in 1929 and is now professor of painting and decoration in the College of Fine Arts at the Carnegie Institute of Technology.

Stanley Spencer, born in England in 1892, is well known as a mural decorator. His canvases are unusual, imaginative and unique in perspective. Spencer has two large paintings

in the Tate Gallery, "The Resurrection" and "Christ Bearing the Cross."

This year's Carnegie, smaller than usual, contains 351 paintings, 226 of which are by foreigners and 125 by Americans. There are ten European nations represented, the numerical division being as follows: Great Britain, 46; France, 46; Italy, 35; Germany, 30; Spain, 30; Holland, 10; Belgium, 9; Sweden, 6; Norway, 4: Absent this year are Russia, Austria, Hungary and Czechoslovakia. American artists are represented by single canvases, all invited. Heretofore many Americans won admission by submitting uninvited works to the jury, and some by this means even joined the prize winners.

Of the 125 Americans invited, the artists of



"Harlequin," by Mariano Andreu (Spain). Honorable Mention, Carnegie International.

the Pacific Coast were almost ignored. The only ones represented are Millard Sheets of Los Angeles, Lucien Labaudt of San Francisco, Douglass Parshall of Santa Barbara and Charles Reiffel of San Diego, or exactly 3.2 percent of the American total. Boris Deutsch, once of Los Angeles, has resided in New York for two years.

The American exhibitors are:

Gallery L—Edward Bruce, Leopold Seyffert, Rockwell Kent, Ross Moffett, Roy Hilton, Boardman Robinson, Irving R. Wiles, Arnold Wiltz, Judson Smith, Randall Davey, Malcolm Parcell, Frederick C. Frieseke, Bernard Kariol, Nicolay Cikovsky, Henry Lee McFee, Max Weber, Arnold Blanch, Majorie Phillips, Alexander Brook, Nan Watson, John R. Grabach, Francis Speight, Johanna K. W. Hailman, Charles Burchfield, W. Elmer Schofield, Marsden Hartley, Esther Topp Edmonds, Andrew Dasburg.

Gallery M—James Chapin, Jerome Myers, F. Luis Mora, John Kane, Jo Cantine, Walter Gay, Frank W. Benson, Robert Brackman, Sidney Laufman, Georgina Klitgaard, Jan Matulka, Yasuo Kuniyoshi, Guy Pene du Bois, Henry Varnum Poor, Henry G. Keller, Eugene Speicher, Niles Spencer, Leon Kroll, George Oberteuffer, Edward Hopper, Umberto Romano, Peppino Mangravite, John Carroll, Adolphe Borie, Franklin C. Watkins, Ernest L. Blumenschein, William J. Glackens, Abraham Poole, John Sloan, Isabella Howland, George Luks, Lucien Labaudt, Douglass Parshall, Paul Trebilcock, Karl Anderson, Luigi Lucioni, Alexander J. Kostellow, Charles Sheeler, Stefan Hirsch, Kenneth Hays Miller, Reginald Marsh, Simkha Simkhovitch, Charles Reiffel, Maurice Sterne, Ernest Lawson, Harry Gottlieb, Waldo



"Tornado," by John Stewart Curry (America). Awarded the Second Prize (\$1,000) at the Carnegie International.



"After Dinner," by Alexander J. Kostellow (America).
Honorable Mention, Carnegie International.



"Sarah Tubb and the Heavenly Visitors," by Stanley Spencer (England).
Awarded Honorable Mention, Carnegie International.

Peirce, Ernest Fiene, John Steuart Curry, Victor Higgins, Mahonri Young, William R. Shulgold, H. E. Schnakenberg, Samuel Rosenberg, Gari Melchers (1860-1932).

Gallery K—Davenport Griffen, Gertrude Fiske, Max Kuehne, Charles Hopkinson, John C. Johansen, Charles H. Davis (1856-1933), Georgia O'Keeffe, Jonas Lie, Bryson Burroughs, Sidney E. Dickinson, Grant Wood.

Gallery I—Thomas H. Benton, Wayman Adams, Boris Deutsch, Paul Daugherty, Katherine Schmidt, Davis Silvette, A. S. Baylinson, Millard Sheets, Konrad Cramer, Ivan Le Lorraine Albright, Abraham Walkowitz, Edward W. Redfield, Charles Rosen, Daniel Garber, Arnold Friedman, Frederick J. Waugh, B. J. O. Nordfeldt, Henry E. Mattson, Arthur B. Carles, Morris Kantor, John F. Folsbee, Gifford Beal, Hayley Lever, Eugene Higgins, Allen Tucker, George Harding, John Noble, Van

Deering Perrine, Joseph Pollet and Paul Bartlett.

The Carnegie International is regarded as a barometer by which to judge the latest art tendencies, both world-wide and as confined to individual nations. Edward Alden Jewell of the *New York Times* finds that this year's show is characterized by a general compromise between the radical and the conservative schools. He writes: "Passing from room to room the visitor will probably be struck with a general trend toward painting more 'conservative' than that that has characterized international exhibitions of, roughly, the last decade. The 'fauve' or 'wild beast' type of modernism, in its more unrestrained phases, is now rarely encountered. Only in its least happy moments, however, is the newer brand of modernism seen to have fallen back into the old 'safe' academic treadmill."

"As was the case in 1931, the American section this year makes a particularly good impression. True, it greatly exceeds the other sections in size, which may be said to assist in creating such an impression. Yet discounting that fact and segregating in one's mind a nucleus only, made up of the most significant canvases, the American group stands out among its older neighbors in a way that cannot but be called peculiarly gratifying."

There was trouble, writes Mr. Jewell, in organizing the German section: "Under the Hitler régime, which is loud-pedaling for 'pure Germanic art,' many of the best modern painters of the country are frowned upon. No Jewish artist, it was at first officially stipulated, and no artist who for political reasons has fallen out of favor, would be permitted in this section. Fortunately, a compromise was

[Continued on page 27]



"Still Life with Flowers," by Max Peiffer-Watenphul (Germany). Allegheny County Garden Club Prize (\$300), Carnegie International.



"Procession," by José Gutiérrez Solano (Spain).
Honorable Mention, Carnegie International.

"The Question of Science and Art" Is Presented by an Expert



Figure 1—Cross section through surface of XIIIth century limestone sculpture. A—Outer layer. B—Highly fluorescent layer. C—Broken down crystalline material. D—Practically unchanged.

By H. D. ELLSWORTH

[EDITORIAL NOTE—This is the fourth of a series of seven articles by Mr. Ellsworth, who is a recognized authority and the head of a laboratory devoted to the scientific examination of works of art. The first appeared in the 1st September number.]

The preceding articles of this series have described the typical results of scientific examination of paintings and ancient bronzes. Objects of stone will now be considered with special reference to marble and limestone.

There are four classes to be considered: the deliberate forgery in imitation of an old piece, an old piece which has been altered by re-cutting or adding, to the properly restored piece, and that which has suffered no intentional change. The primary problem in any case is to prove whether or not the surface as a whole or in part is genuinely old. A consideration of what takes place as a stone surface ages shows that it is possible to obtain such proof.

When any stone is cut and the surface is exposed, chemical and physical changes ensue which markedly alter the outer layers. It is the measurement of these changes which is the scientific basis for an estimation of age. The alterations are not the same for different stones, depending upon the chemical constitution and the physical properties, notably the porosity. A soft limestone will of course suffer more extensive change than a material like diorite which is both physically and chemically resistant. The essential fact that a measurable change does take place is, however, true even

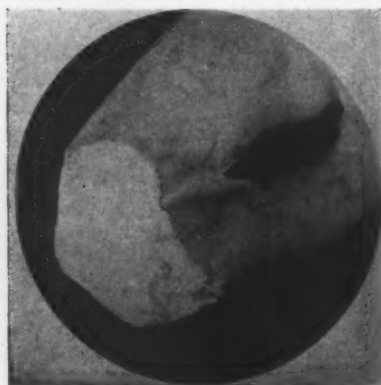


Figure 2—Broken elbow of marble statue photographed by ordinary light.

in the most resistant materials such as quartz and jade.

The typical surface structure built by slow aging is illustrated in Figure 1, which is a photomicrograph of a cross section through the surface of a limestone cut seven centuries ago. There are three distinct layers to be seen covering the unchanged or but slightly changed crystalline mass. This triple coating has been brought about by the breathing of the stone. When the temperature falls, water vapor condenses and is sucked into the intercrystalline spaces; along with this water which carries dissolved material, and the various gases which may be present in the air. Chemical changes ensue and some of the crystals are broken down by physical action. With rising temperature some of the solution is expelled and as the water evaporates the solute is deposited on or near the surface. These alterations occurring through the years result in the building up of the peculiar surface shown greatly enlarged in Figure 1.

Certain changes proceed deeper into the material, since the penetration of foreign material is not confined to a short distance. For example, analysis shows that marble a few centuries old has an appreciable sulphate content at a depth of two or more inches from the surface.

The most convenient method of examination which may be confirmed, if necessary, by the microscope, is the use of ultra-violet radiation. An old surface fluoresces white or at least much lighter than a newly cut surface which is an intense purple which may be photographically recorded.

The results of an interesting test of marble sculpture with the ultra-violet are illustrated. Figure 2 is a photograph (ordinary light) of a detail (a broken elbow) of a supposedly antique marble statue. The break was apparently comparatively new in contrast to the surrounding parts which had the appearance of antiquity. When examined under ultra-violet all parts appeared the same—the intense purple characteristic of new marble surfaces. An examination of Figure 3 reveals that microscopic examinations showed no evidence of the aged layer (Figure 1). The sculpture was later ascertained to be one of the Dossena imitations.

Recutting, which has of course destroyed the original surface, and repairs with plaster or other stone are definable, and the true condition of a sculpture may be accurately determined. In almost all stone statues some breaks have occurred which present an opportunity to study the surface in contrast to the material beneath. Relative age is thus determinable.

Treatment with acids or other chemicals to simulate genuine aging presents a characteristic appearance under the ultra-violet and the microscope.

The ascertaining of the geographical origin of a stone is another important contribution of science. No two deposits of the same kind are identical and the differences are easily defined with the petrological microscope. Figure 4 is a photomicrograph of limestone from two quarries. To the unaided eye they appeared identical and had been considered as parts of one original piece. The greatly dissimilar compositions are so clearly shown that no further proof is necessary. A complete catalogue of photomicrographs and other data concerning the products of old quarries would be of

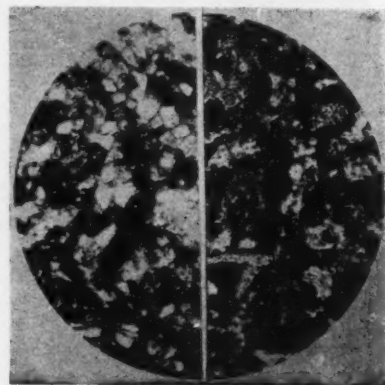


Figure 4—Photomicrographs of limestone from different quarries.

great value and the work of the assembly of these records is planned.

A photomicrographic study of tool marks is another phase particularly interesting to the archaeologist. These records are often well preserved, especially in carved gems and other hard stones.

Alabaster, while more resistant to chemical action than limestone and marble, alters in much the same fashion. The ultra-violet has also been found useful in detecting the presence of copper salts due to previous contact during burial with bronze objects.

An important use of the ultra-violet is that of rendering legible, partly or completely, effaced inscriptions on stone.

Emphasis has been placed on the polarizing microscope and the ultra-violet in the study of stones, and it is true that these are the most generally useful means. There are, however, cases where microchemistry, X-ray crystal analysis, and photography by infra-red are necessary. The findings by microscopic examination are confirmed and often extended by chemistry and the X-ray method of analysis will disclose some facts which no other method will. Just as the X-ray is employed in charting the geological changes of long ago, it may be used to read records of more recent alterations.

Scientific examination will, therefore, establish the genuineness of works executed in stone just as positively as it does the age and condition of bronzes and paintings.

In the next article the examination of ceramics and glass will be described.



Figure 3—The same area as shown in Figure 2 photographed by ultra violet.

For Pleasure

"As the depression is prolonged," writes C. J. Bulliet, art critic of the *Chicago Daily News*, "it becomes more and more evident that, at the finish, pictures will be bought by new customers far in excess of the old. The old are not 'coming back' in quantity. After four or five years of living in anguish in trying to adjust themselves to the storm winds and the hurricanes, the enthusiasm for collecting will have worn itself out. Many of them will continue to buy, but few with the old zest. Already the shrewder of the dealers have come to a realization of that. The better idea of buying for pleasure instead of for profit is already being suggested to the newcomers."

Mr. Bulliet wrote this at the end of an article in which he compared the advantages of buying pictures for investment with speculation in stocks and bonds. His deduction was that the one who bought pictures purely for pleasure—the man with the connoisseur's spirit—got the best of it, and he cited the case of the Six family of Amsterdam who obtained more than four centuries of enjoyment out of their Rembrandts. He said:

"In Rembrandt's time there was a burgher friend of his named Six. He acquired many of Rembrandt's paintings. The Six family for three centuries clung to their collection, though they could have sold out for fabulous profits. Finally, in our own time, reverses following the war forced the family to let go their Rembrandts. They can exist several generations longer on what they got. Old Man Six the first didn't buy for 'speculation'.

"This idea of buying for pleasure instead of on speculation is being actively argued and fostered by many dealers, with satisfying results. The late Martin Ryerson didn't buy for profit—he gave his pictures, on which he could have realized enormous sums above cost, to the Art Institute. Fred Bartlett presented 'Sunday on Grande Jatte' to the Institute, knowing the profits were mounting by leaps and bounds. The same thing is going on all over America. Without men and women who buy for the love of pictures and not on speculation, we would have no public museums from the Atlantic to the Pacific."

An Illustrators' Show

The Grand Central Art Galleries, New York, are presenting an exhibition of works by leading American illustrators in various media. Many of these illustrators have pursued portraiture or landscape painting as an avocation and their work has taken rank as "fine art." These more serious works as well as illustrations are included in the show, which was arranged by F. Tempest Inman and Walter L. Clark. The galleries announce that they may make this exhibition an annual venture.

Included among the exhibitors are James E. Allen, Walter Biggs, Franklin Booth, Arthur William Brown, Pruett Carter, Charles E. Chambers, Matt Clark, Dean Cornwell, Harvey Dunn, Maud Tousey Fangel, Anton Otto Fischer, James Montgomery Flagg, John Gannam, Frank Godwin, Gordon Grant, Malthe Hasselriis, Emerton Heitland, Everett Henry, F. Tempest Inman, Rockwell Kent, Clayton Knight, W. H. D. Koerner, John La Gatta, Allen Lewis, J. C. Leyendecker, F. Luis Mora, Wallace Morgan, H. J. Mowat, Carl Mueller, Henry Raleigh, Norman Rockwell, Mead Schaeffer, J. Clinton Shepherd, H. J. Soulen, Harley Ennis Stivers, Edward A. Wilson, Katherine Sturges, Harold von Schmidt, J. Scott Williams, George Wright, N. C. Wyeth, Charles Chapman and C. B. Falls.

Pushman to Have His First Boston Show



"The Goddess of Mercy," by Hovsep Pushman.

Hovsep Pushman, still life painter whom some connoisseurs regard as the greatest since Chardin, will have his first one man show in Boston, at the Vose Galleries from Nov. 6 to 25. This artist is known primarily for his decorative paintings, made luminous by color of a jewel-like brilliance. His subjects are usually based on Oriental philosophy, expressed by one or more idols, complemented

by faded flowers, vases or old snuff bottles.

It will be remembered that last November Mr. Pushman's one man show at the Grand Central Art Galleries, New York, furnished a decided sensation when the entire group of sixteen pictures was sold before the close of the opening day. The Metropolitan Museum is one of the many public galleries possessing Pushmans.

The People's Choice

The results of the experiment of having the public, rather than a jury, select the best works, tried in the annual exhibition of Minneapolis and St. Paul artists, at the Minneapolis Institute of Arts during October, have been announced:

Oil painting—First, "Figure Study," by Gerald Bystrom; second, "Noontime in the Field," Thomas Limborg; third, "Minnesota River Bottoms," Leo Henkora. Water colors—First, "Portrait," by Mrs. S. J. Joy; second "Cabbage Patch," David Granahan; third, "Mural Sketch," David Granahan. Sculpture—First, "Amy Wong," by Henry Bannard; second, "Miss Wong," Audrey F. Shippam; third, "Subjection," Alvera Schaezel. Prints—First, "Notre Dame, Evening," by Everett McNear; second, "River Flats," N. Hillis Arnold; third, "Ocean Drive," Laura Leedy. Drawings—First, "Prescott Farmer," by Elmer E. Harmes; second, "Priscilla,"

Thomas Limborg; third, "Amy Wong," Glen Mitchell.

The Institute's *Bulletin* notes that the voting "reveals a certainty and a similarity of taste that were quite unexpected. In every case the entries chosen for first place won by a majority of at least 30 per cent. This proves that the public is perfectly positive about its taste in art, and the voting may serve as a valuable index to artists who are concerned with what the potential patron likes."

Mrs. McCormick's Art to Be Sold

Lists and catalogues are in preparation for the two sales to be held, one in Chicago and one in New York, of the art collections of the late Mrs. Edith Rockefeller McCormick, daughter of John D. Rockefeller. Books, tapestries, porcelains, glassware, miniatures and hundreds of pieces of period furniture and old lace, collected from many parts of the world will be sold to satisfy the numerous claims against the dwindling estate.

Landscapes Present Charm of Olden Time



"The Valley of the Llugwy," by Sir Benjamin William Leader.

Poetry and romantic charm breathe from the surface of the landscape paintings of the past, particularly the examples of the English school from the days of the Norwich group down to the times when Impressionism brought an end to the old style. A collection now on view at the Arthur U. Newton Galleries, New York, is replete with the fascination of the period. They are mainly English pictures, with a few of the Dutch and French schools.

Stemming from the art of Claude Lorrain, Richard Wilson and the old Dutchmen, and passing through the great days of Constable, Gainsborough and Turner, the historic English

landscape school ended with the work of Benjamin William Leader (1831-1923) and his colleagues. Leader lived to be 92, projecting his long career into the modern era. Like Wilson (1714-1782) he loved to paint Wales, and in the present exhibition is his "Valley of the Llugwy." Another version of the same subject is in the Tate Gallery, London.

There is also a typical small landscape by Constable, a small Gainsborough and a beautiful Watts, "Crossing the Ford," dated 1868. A Corot in the show once belonged to M. Robaut, who wrote a four-volume work on the artist.

traits to which he has of late devoted his talents.

Concurrently, at the same galleries, Wayne Davis, who combines his vocation with his avocation, so that the dividing line is hard to make, is exhibiting paintings, water colors and drawings of various types of aircraft.

Stanlaws' New Role

At the Schwartz Galleries, New York, until Nov. 4, Penrhyn Stanlaws, noted book illustrator, is having an exhibit of portraits and studies. The exhibition is particularly interesting because this is the first time that Mr. Stanlaws has shown the semi-miniature por-

Watrous Speaks Up

Harry W. Watrous, who, since his election to the presidency of the National Academy last Spring, has inaugurated a more vigorous policy, strikes back sharply at those who criticize the Academy as a stronghold of conservatism. In an interview regarding the institution's plans for the coming season, Mr. Watrous denied that the Academy favored or opposed any particular style of art. "The Academy," he said, "will welcome the best in modern art. If it's modern and art, it will get in."

"The Academy accepts the best of everything," emphasized the president. "There is a good deal in modern art. For instance, I see in it simplicity, nice lines and certain compactness. But there is also much trash. It has been accepted by certain charming and fashionable women who have had everything else in the world given them and wanted a thrill, which they got out of modern art. It has been pushed by dealers who wanted to make money. The Academy has held like an anchor in the storm and we are not going to be driven into accepting any movement merely because it is fashionable. We accept the best of everything, but we advocate no particular style of art."

Mr. Watrous asserted that the Academy was the keystone of art in this country and that without it art here would be chaotic. "Other art organizations come and go," he said. "The Academy is 107 years old and is younger today than ever. Despite the many attacks which have been made on the Academy, we have never fought back. Our critics have been chiefly the failures and youth. The failures die off; youth grows up and becomes conservative. The Academy reminds me of a big Newfoundland dog with a lot of puppies yapping around it." All this is now apparently changed, with Mr. Watrous showing the fight which the Academy has so sorely lacked in recent years.

In discussing modern art and the Academy's annual exhibition this Winter, Mr. Watrous called the Academy the most liberal art organization in the country in regard to its exhibition policy. "We never solicit any pictures," he said. "Large exhibitions in other cities are invited. Our shows are open to any one who cares to submit pictures. Many unknown artists have attained recognition through our shows. We make no charge for showing any work and we always lose from \$3,000 to \$4,000 on each exhibition. At least two-thirds of the pictures in our exhibitions are sent in by artists who are not members of the Academy."

The 76-year-old artist, who became president of the Academy after having held other offices in the organization for 35 years, will not be a candidate for re-election next Spring.

Gorson, Painter of Steel

Aaron Henry Gorson, painter of steel mills, died of pneumonia at Mount Sinai Hospital, New York, on Oct. 11. He was 61. Gorson's industrial scenes, especially pictures of steel mill ovens glowing in the night, won him admission to many of the nation's important national shows and found ready purchasers among the leaders of the steel industry. Several of his works are in the private collections of Charles M. Schwab and Andrew W. Mellon.

A native of Kovno, Lithuania, Gorson came to America at the age of 18 and studied at the Pennsylvania Academy of the Fine Arts. For many years he maintained a studio in Pittsburgh. He was a member of the Associated Artists of Pittsburgh.



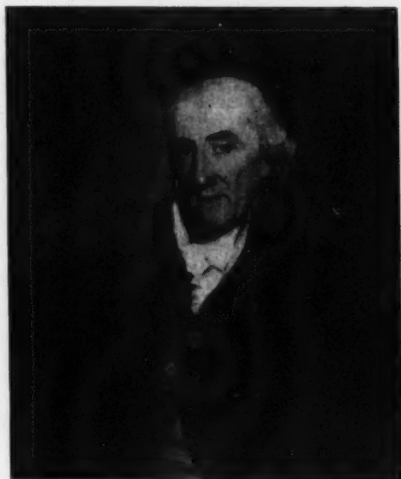
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Sixteen Old English Portraits Appear in New York Auction



"James Christie," by Sir Henry Raeburn.



"St. Thomas," by El Greco.



"Miss Mudge," by Sir Thomas Lawrence.

Sixteen British eighteenth century portraits, from notable collections, will go on exhibition at the American Art Association-Anderson Galleries on Nov. 11 prior to their sale the evening of Nov. 16. They come from the collections of Sir Albert James Bennett, Bart., of Nottinghamshire, England, William Dawson of London, and Ralph L. Christie of Scotland.

Augmenting this group will be four other important paintings from well known collections, among them the full-length standing figure of Lady Lovat as a little girl, "The Hon. Laura Lister" by John Singer Sargent, the property of Lady Lovat. Once before it was sent to this country for sale, in April, 1933, but was subsequently withdrawn from auction by Lady Lovat. This portrait of a fair haired little girl dressed in a full-skirted black satin dress and standing beside a high stone pedestal and jardiniere, was exhibited at the Royal Academy in 1897. Evan Charteris in his book on Sargent considers that it and the portrait of Miss Beatrice Goelet, "constitute Sargent's two most ambitious and successful renderings of childhood."

There is a Turner water color, "The Prince of Orange Landine at Terbay," an aquarelle version of his famous historical picture now in the National Gallery, London. Against a mass of many ships melting into a cloudy sky, through which the rays of the sun are breaking, the boat of the Prince is seen. Of this water color, Sir Charles Holmes, late director of the National Gallery, said: "The period has come when Turner, as Constable happily remarked, 'seemed to paint tinted steam, so delicate and so airy,' a period leading up rapidly to the final phase, in which his art, now almost completely dehumanized, becomes one vast enchanted dreamland of light and opalescent colour."

From the collection of Mme. Jean Christovonelli come two interesting old masters—"Saint Thomas" by El Greco and a fine "Portrait of a Nobleman" by Tintoretto. The El Greco, painted about 1600-04, has been described and illustrated by August L. Mayer in "Domenico Theotocopuli—El Greco," 1926. The expert states that the picture belongs to the series of Apostles painted by El Greco for the Toledo Cathedral. The bearded Saint is shown standing at three-quarters length, an expression of mystic inspiration on his sensitive features.

Under the title "The British Eighteenth Century Tradition," Sir Charles Holmes supplies

an exhaustive analysis of the sixteen British portraits. He begins with Francis Hayman (1708-1776), represented in the collection by "Portrait of a Man in a Red Coat," one of the Bennett pictures. This painting, by the artist who was Gainsborough's teacher, is referred to by Sir Charles as "rough, powerful and contemptuous of subtleties." Of Lawrence's "Miss Mudge," another of the Bennett items, he says: "This young lady is presented with a naturalness and simplicity which is exceedingly rare in Lawrence's work." The portrait, considered one of the finest Lawrences to come into the market recently, was purchased from the family of the sitter.

Three Romneys appear in the Bennett group. Of these, Sir Charles considers the portrait of "Mrs. Mary Keene" the most completely typical. It belongs to the period 1779-80 when the artist's style was on the point of changing from the precision of his early manner to the free brushwork of his final period. Discussing Romney's waist-length portrait of "Eyles Irwin, Judge in the Madras Presidency, India," Sir Charles sees the painter "taking a hint from Reynolds in the dramatic lighting of the face and the general scheme of tone." The sitter was an Eastern traveller and author, and the canvas comes from the collection of Julia Fanny Prinele, granddaughter of Judge Irwin. The third Romney, a portrait of "Lady Hamilton as Supplication," was presented by the

"Ballet Russe" Designs

Memories of a past, buried beyond recall, will be stirred anew in the hearts of many Russian emigrés and others who remember the glories of Diaghileff's "Ballet Russes" in viewing an exhibition of paintings, drawings and designs made for it, at the Julien Levy Gallery, New York, from Nov. 1 to 22.

The works, which will present a review of twenty-five years of the Russian ballet, are from the collection of Serge Lilar and were executed by such well known artists as Braque, Clirico, Derain, Ernst, Gontcharova, Gris, Larionow, Laurencin, Leger, Miro, Picasso, Pruna, Rouault and Tchelitchev. Some of the ballets depicted are "Apollon," "Les Sylphides," Stravinsky's "L'Oiseau de Feu," "Quadro Flamenco" and "Tentation de la Bergère." The show, which is for the benefit of the Architect's Emergency Committee will have an admission charge of fifty cents.

painter to Lady Lane and comes from the collection of Mrs. O. Maund.

The catalogue has five Hoppners, four of them being Dawson family portraits. These four include his three-quarters length likeness of Mrs. Sophia Dawson, celebrated court beauty of her day, and a half-length of Mrs. Sarah Dawson. Sir Charles in his foreword stresses the fact that these ladies evidently made a strong appeal to the sympathy of Hoppner, who here "employs the harmony of gray, blue, and white which characterizes some of his finest portraits during the 1790-1795 period, and which serves as an admirable foil to the clear brush tones of the complexion." The waist-length portrait of William Dawson, painted about 1790-95, and the likeness of William Dawson of Craven, painted about 1790, complete the Dawson family Hoppners. The fifth Hoppner, "Portrait of a Lady in a White Dress," is from the Bennett collection, and caused Sir Charles to comment: "I can only wish that Hoppner had always painted with such natural dignity, such convincing substance."

Four examples by Reynolds in the Bennett group are waist-length portraits—"The Hon. Jeremiah Dyson," "Lord George Sackville," "General Conway" and "Mrs. Thorpe." Sir Charles, discussing the Dyson portrait, said: "Grave, sound and solid, the portrait shows how substantial were the foundations upon which Reynolds based his achievement. With the portraits of 'Lord George Sackville' and 'General Conway' we come to works more typical of Sir Joshua's customary method, and to men who played some part in the struggle of America for independence."

Reynold's great contemporary, Gainsborough, is represented by his portrait of "Sir John Prinele, Bart." concerning which Sir Charles writes: "Gainsborough's genius has contrived to build up not only a substantial head and shoulders, but also a scheme of colour which suggests strange subtle harmonies of purple and gold."

The single Raeburn, his portrait of "James Christie," the property of Ralph L. Christie, caused Holmes to write: "Raeburn was far more consistent than Hoppner both in temper and technique. Grave and accurate square and forcible, his portraits maintain an average which is notably high. That of James Christie, the unlucky Baltimore merchant who was fined and expelled from Maryland in 1775 for writing an impudent letter, is no exception."

New York Criticism

[A great deal of what is written by art critics consists of perfunctory accounts of exhibitions that fail to interest the writers. Now and then, when the New York critics present positive views, THE ART DIGEST tries to epitomize them in this department.]

Mr. Poor Wins Praise

The Rehn Galleries until Nov. 4 are affording local art lovers and students a full length review of the work in painting by Henry Varum Poor, who has just won the third prize at the Carnegie International at Pittsburgh for his figure subject, "March Sun."

Mr. Poor distinguished himself in the field of ceramics with his thorough understanding of material and his care for detail. These characteristics are to be found in his paintings also, according to Edward Alden Jewell in the *Times*: "Nor will one who looks for points of contact between the work of the potter and that of the painter look in vain . . . There is actually a sense of the ceramist's artistry as expressed now in brushwork—certain crisp decorative cross-hatchings and a discreet use of fine lines."

Margaret Breuning, in the *Post*, remarked that Mr. Poor has gained in his power to give solidity and "structural design to these transcriptions of his personal vision." His flair for space filling, for subtle relations of color planes, for arbitrary control of subject matter in a finely balanced decorative design, in Mrs. Breuning's opinion, is displayed in a remarkable degree in these canvases.

One of the figure paintings, "Pink Tablecloth," was commented on by all the critics and received unanimous praise. Mr. Jewell called it the outstanding canvas in the show, saying: "Every academician ought to go and study this non-academic figure, (the semi-nude girl stretched at ease in a low chair near the table covered with the cloth of the title), noting especially the rare skill with which the feet are drawn . . . Mr. Poor demonstrates what distinction can be achieved by compelling a surface appearance to yield the wealth of true character that lies beneath and that so few artists seem able to get."

A Cycle of John Marin

The last twenty five years in American art have seen many changes and a great development. During this quarter of a century John Marin has been working in water color, and a review of his work, in what is conceded to be one of the most difficult mediums, has been placed on the walls of "An American Place." It is fitting that Alfred Stieglitz, who first showed Marin's work in 1909, should now present this cycle of the artist's development.

Edward Alden Jewell wrote in the *Times* that the exhibition proves important both because "of the beauty of many of the examples selected for this occasion and because of the opportunity thus afforded to review the phases through which an American artist of genius has passed."

Le Corbusier as a Painter

Le Corbusier, noted Swiss architect, whose experiments in that field have been almost revolutionary and have proved that he is not afraid to think for himself, is, according to Henry McBride in the *Sun*, not intense in his aptitudes for painting and although he has created a great many canvases, he has not yet created anything in painting.

These pictures, now being shown at the John Becker Gallery, are bold, remarks the critic, "but they are almost completely unorganized and they are still too slavishly enchainment to the designs by Leger which inspired them." "As often happens with painters who have not quite mastered the art of painting," Mr. McBride points out, Le Corbusier in his larger canvases makes the mistake of overloading them with motifs. However, in the smaller sketches for paintings this is not so—"all of them are ruggedly put down and many of them without confusion."

Measuring Roger Fry

A critic who also paints and exhibits usually subjects himself to measurement by his own yardstick. In the case of Roger Fry, noted English art critic, whose recent paintings were shown at the Ehrlich Galleries, the critics did not find him wanting in comparative inches.

Elizabeth Luther Cary, in the *Times*, felt

that this series of canvases could "illustrate better than symbol, the theme of 'The Thinker'." "One feels," she wrote, "that with this scholarly artist, change and time have worked no revolution, merely freed a mind ready for all aesthetic opportunity little by little from the fetters of inexperience and permitted it to rule the execution of complex design."

The *Sun's* comment was that those "who already like Mr. Fry for his writings will treasure his paintings for the light they shed upon his criticisms . . . he is all for solidity and sobriety."

Bredin's Veil of Charm

The memorial exhibit of the works of R. Sloan Bredin, held at the Grand Central Art Galleries' Fifth Avenue branch, emphasized, in the opinion of the *Herald Tribune's* critic, the loss which American art has suffered in his passing.

The thirty canvases included in the collection revealed, said this writer, that the artist "was thoroughly grounded in draftsmanship and in the solidities of form . . . In every category and particularly in his low-toned landscapes, Bredin has that most desirable of qualities—charm. He knew so well what he was about. He drew with such precision. He handled his color with so much of well poised authority. And over his subject, over his technical efficiency, he flung this veil of charm."

Water Colorists "Keyed Up"

The Fifteen Gallery opened its season of exhibitions with a show of water colors by members. Margaret Breuning in the *Post* noted a "general keying up of palettes and an added liveliness of expression which may be due to the ameliorating influences of change of scene and subject."

The individuals in this show whom the *Herald Tribune* "delighted to honor" with praise were Charles Aiken and Alice Judson, whose still lifes "are especially choice in color;" Hanns T. Scheidacker and Armand Wagny for "spirited landscapes;" the figure paintings of Carl Gordon Cutler and Charles Hovey Pepper; and Isabel Whitney's "Sunmount Mountain," "a handsome nature study."

"Twenty American Painters"

With one exception the artists who participated in the opening show at the Montross Galleries of "Twenty American Painters" had never previously exhibited there. Some of the artists were new and some of them were well known but "all of them were interesting," said the *Sun*. Raphael Soyer, Holmead Phillips and Loran F. Wilford represented the native scene. Of the lesser known artists the *Sun* selected Lee Townsend as one "apparently destined to achieve a reputation. He knows a section of life very well that is eminently worth painting—the 'back stage' scenes of the horse races."

Stojana of California

In the art of Stojana, which was exhibited at the Julien Levy Gallery, the *Sun* seemed to find indication that the "West is at last shaking off the shackles of subjection to the East," for this artist's work was developed in the West, gained recognition there and was introduced to the East through the interest of Robert B. Harshe, director of the Art Institute of Chicago.

The *Herald Tribune* liked Stojana's recent works, depicting Bali, saying that in water color they "show the results of tasteful adaptation of the motives of Balinese dance rituals."

The artist's semi-abstract, gay-colored drawings and paintings "lend themselves to decora-

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tive effects," in the *Times'* opinion, but the abstractions in wood "are less successful."

Is De Laszlo Demode?

Edward Alden Jewell was a little vicious in his comments in the *Times* on the show of portraits by Philip De Laszlo, held at the Knoedler Galleries, due possibly to indigestion suffered from too much of the "whipped cream which is served with most of the courses" in this artist's "strictly surface painting,"—to use the critic's own language. Mr. Jewell feels that De Laszlo's work has gone out of fashion and there is something "half wistful and altogether retrospective" in the artist's portrait manner which looks reminiscent of the "chic of yesteryear."

The *Sun* remarked on the infrequency of pearl necklaces in the exhibition of women's portraits. "Time was," it said, "when any lady who posed for Mr. De Laszlo wore a pearl necklace, or perhaps several of them. It seemed to be obligatory. No necklaces, no portrait, seemed to be the mandate. Yet now, even if you do not possess pearls, Mr. De Laszlo will do your portrait. The world apparently has been made safe for democracy. Or else pearls have gone out of fashion."

Ellertson's Vivid Art

In Homer Ellertson's show of water colors at the Delphic Studios, Margaret Breuning saw a distinct progress over his last year's exhibit, "particularly in clarity and conciseness of statement."

"His characterizations are vivid," she observed, "and at times emphatic. . . . Often a humorous interpretation of character or incident is carried out in such beauty of color pattern that the anecdotal facet of the work is subordinate to its real artistic significance."

A Fresco Painters Guild

Through the interest and effort of Mrs. Alma Reed, director of the Delphic Studios at 9 East 57th St., the Guild of Fresco Painters has been organized for the purpose of making possible the study of fresco painting, in its varied aspects as applied to architecture and the various techniques used in its execution.

The Guild now comprises a membership of ten New York artists, including Edward Biberman, Fairfield Porter, Edward Laning, Arthur Schneider and William Segal. It will be under the direction of Conrad Albizio, who studied in Rome under Prof. Venturini Papari, devoting several years to the study of fresco and encaustic painting. The artist also attended the American school at Fontainebleau under La Martagne St. Hubert.

Mr. Albizio recently decorated with murals three rooms in the new Louisiana State Capitol Building at Baton Rouge and has done much work abroad, including some fresco portraits in Rome.

The Guild is located in the Architect's Building, 101 Park Ave. All information may be had from Mrs. Alma Reed.

A Ray Boynton Exhibition

Ray Boynton, who decorated the Hall for Chamber Music at Mills College, Cal., several years ago with allegorical figures of symbolic significance in mural paintings, is holding a one-man show at the Mills College Art Gallery until Nov. 15. Pastels, executed over a period of ten to fifteen years, tracing the artist's development, and water colors and drawings done in the last three years in the country around Downieville and Nevada City are being shown.

Exhibition Reveals Rouault's Personality



"Les Saltimbanques," by Georges Rouault.

The Pierre Matisse Gallery, New York, has re-opened with an exhibition until Nov. 24 of twenty canvases by Georges Rouault, long a powerful figure in the School of Paris although less frequently seen in the galleries than some of his fellows. Because of the relatively small number of important oils released by this artist, it was a difficult task to bring together so large a selection of Rouaults. The examples now shown have never before been exhibited in the United States and most of

them are unknown even to the French public.

Macabre, melancholy, often grotesque, Rouault's paintings are held to show his pessimistic view of the world and to embody a protest against the existing social order. Bedraggled women, clowns, dancers, magistrates and religious characters inhabit his world, all painted in purple-reds and sombre blues which recall the art of stained glass. M. Matisse feels that he has succeeded in assembling a collection worthy of Rouault's place in art.

At the Whitney

The schedule of exhibitions for the season at the Whitney Museum of American Art, New York, has been completed. The first important show will be "Twentieth Century New York in Paintings and Prints." This will open to the public at 2 o'clock on Nov. 7, after the close of the present "Fall Show of Works from the Permanent Collection." There will be a private viewing on Monday, Nov. 6. From 30 to 40 artists will be represented, including Sloan, Hassam, Robinson, Bellows, Miller, Hartman, Marsh, Fiene, Kantor, Ault and Gussow.

Following this exhibition will be the major event of the year the "First Biennial Exhibition of Contemporary American Sculpture, Water-colors and Graphic Arts," from Dec. 5 to Jan. 11. This will be similar in nature and intent to the First Biennial of Painting held last year at the museum, which caused such wide-spread comment and from which four canvases were purchased by the Metropolitan Museum of Art.

The succeeding exhibitions will be: Jan. 16 to February, 15, "Acquisitions of 1932-33" and "Self-Portraits by Living American Artists;" Feb. 20 to March 22, "Maurice Prendergast Memorial;" March 27 to April 26, "Second Regional Exhibition—Pennsylvania Artists;" May 1 until the Fall, "Summer Exhibition from the Permanent Collection."

This season the museum will be closed on Mondays, open from 10 A. M. to 6 P. M. on Saturdays, and from 2 P. M. to 6 P. M. all other days, including Sundays.

Lecturers already booked for its series of six talks on art are Prof. Frank Jewett Mather, Jr., of Princeton University; Lewis Mumford, author and art critic; and Walter Pach, painter and critic.

Stomachs

The Artists and Writers Dinner Club, which has given approximately 7,000 meals to needy members of the two crafts since last April, announces that it has only \$6 left in the treasury with which to face the Winter. Applications have been received from 240 additional persons in distress, mostly women.

John Sloan, treasurer, made this plight known at a tea given by Frank Case, manager of the Hotel Algonquin. At the same time he announced that a costume ball will be given at Webster Hall on Dec. 15 to raise funds to meet the cost of these free meals. So far the club has spent about \$1,500 for dinners five nights a week at the Four Trees Restaurant—raised by contributions or accumulated by the artists and writers themselves. At present the average cost of each meal is 11 1-2 cents.

Mr. Sloan also explained that the organization planned to obtain funds by issuing a publication later in the season for which prominent artists and writers would be asked to contribute articles, stories and pictures.

At the tea were Joseph Wood Krutch, Norman Hapgood, Walter Pach, Milt Gross, Edith Halpert, Leon Kroll, Ben Shahn, Ernest Lawson, William Glackens, Martha Ostenso, Erwin S. Barrie, Diego Rivera and Mrs. Rivera.

THE DOWNTOWN G Paintings and Sculpture

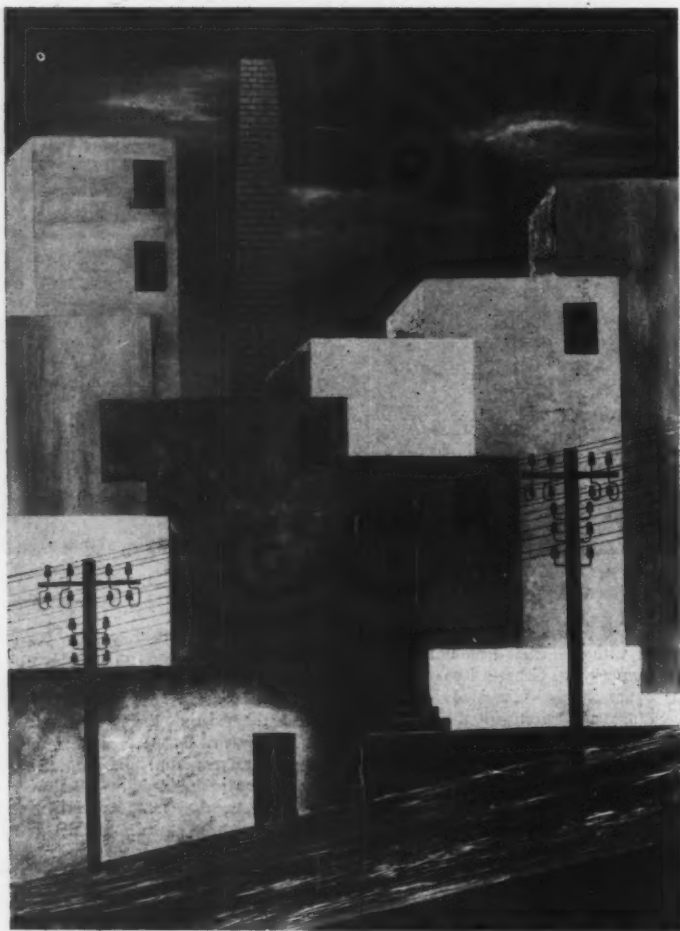
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Hiler's Neo-Naturism in Philadelphia Show



"Elwar No. 1," by Hilaire Hiler.

Hilaire Hiler, American artist, who has been living and painting in Paris for the last twelve years, is holding an exhibition of paintings and gouaches at the Mellon Galleries in Philadelphia until Nov. 14.

When the artist first established himself in Paris, he was greatly amused by the French scene, the bistros, life in the French seaports, and the funny little streets, and he tried to depict what he saw in a joyous fashion. According to Andre Salmon, who writes in the catalogue of this exhibit, "the artist has succeeded in achieving what so many painters have failed to do when seduced by pathetic little aspects of the Parisian street in its most populous corners."

With the exception of a few weeks at the Pennsylvania Academy of Fine Arts, Mr. Hiler never received any art instruction. This may possibly explain his freedom from any accepted style. His contribution he feels is a transitional art, still in an unfinished state, and he calls it "Neo-Naturism." He believes art is now in a period of consolidation, turning from the richly experimental period since the war. It is also the artist's opinion that a painting, to be successful, must contain the "physiological appeal satisfying to man's geometrical instinct through the use of strictly mathematical composition, and to his primary physiological color reactions through a freely scientific use of color."

A Lost Giorgione

From Italy, century old reservoir of art treasures, comes word of the discovery of another famous painting—Giorgione's version of the meeting of Aeneas and Anchises at Avernus, the gateway to Hell, as described in Vergil's epic, "The Aeneid." A noted art critic, Giorgio Sangiorgi, says the New York *Times*, identified the work, believed to have been lost, among the paintings of an old Venetian noble family, that of dalle Rose. The Giorgione and other paintings were about to be sold to pay creditors.

Offers as high as 8,000,000 lire (currently about \$560,000) already have been received by the State (which controls the sale of old art under Fascism) from Italian collectors.

However, it is expected that the Government itself will buy the painting as it did Giorgione's "Tempest," for which it paid 4,000,000 lire.

In the newly discovered work Aeneas is seen sitting on a rock exhausted, while his blind father, Anchises, touches him, trying to recognize his son.

Venice, home of the Bellinis, Giorgione, Veronese, Tintoretto and Titian, did indeed leave the world a rich heritage—largely worthy of "The Bride of the Adriatic."

67th Water Color Annual

The American Water Color Society will open its sixty-seventh annual exhibition in the Fine Arts Building, New York, on Nov. 2.

Hendy Resigns

Philip Hendy has resigned as curator of paintings at the Boston Museum of Fine Arts. No reason has been made public regarding the departure of this museum official, who was making a reputation because of his Edward J. Holmes, director of the museum, work. In commenting on the resignation, said: "I have a very high regard for Mr. Hendy and sincerely regret that he will no longer be with us."

Mr. Hendy came to Boston from England in 1927 to prepare a catalogue of paintings for the trustees of the Isabella Stewart Gardner Museum. Previously he was affiliated with the Wallace Collection in London. When his work for the Gardner Museum was completed in 1930, Mr. Hendy accepted the curatorship of paintings at the Boston Museum. In the three years that he held this post, he supervised the redecorating of the painting galleries and the rehanging of the painting collections, and created a suitable architectural background for the Italian collection. He also directed the cleaning of many paintings, notably an important Gainsborough landscape, which had for some years been considered ruined beyond repair. His illustrated catalogue of paintings in the museum was published in 1932.

Upon Mr. Hendy's recommendations, the painting collections were strengthened by many purchases. Tintoretto's "Alessandro Farnese," exhibited at the Century of Progress, Veronese's "Dead Christ Supported by Angels," Giovanni da Paolo's "The Virgin of Humility" and Van Dyck's "Isabella, Lady de la Warr" are of the earlier schools. A substantial American group acquired under his direction includes "Miss Ida Mason" by William Morris Hunt, "Rainy Night" by George Bellows, "The Pink Ribbon" by Robert Henri, "Mrs. Gilbert L. Parker" by Thomas Eakins, "Two Sisters" by Mary Cassatt and "Silver Moon" by Albert P. Ryder. The collection of contemporary paintings was augmented by 24 canvases by living European artists. Upon his recommendation also a version of "L'Estaque" by Cézanne and the museum's first conversation piece, John Zoffany's "Henry Perkins Weston and His Family," were purchased.

The Richmond (Ind.) Annual

One of the features of the 37th Annual Richmond (Ind.) Artists Exhibit was an "hors de concours" collection of paintings by Lawrence McConaha. These were the result of a trip Mr. McConaha made to the South Sea islands in June and express the emotion which stirred the artist when he actually saw the beauty of the islands, which had been part of his dreams for so long.

Emily Mendenhall, art editor of the *Palladium*, writes that the painting of "Cook's Bay," an inlet in the island of Moorea. is the most striking of the 48 canvases of Tahitian subjects which Mr. McConaha brought back with him.

The prize winners in this year's annual were Charles Surendorf, who took the Ella Comstock prize for the best painting with a snow landscape; Myron Winder, who took second prize with a still life and Wayne Nicely, who won the student prize. Honorable mentions were given to John King, Oakley Ritchie and Esther Commons Nusbaum. The prize for the best piece of craft work was awarded to Margaret Breckinridge for a filet lace table cloth.

Retort Courteous

In the book review department of this number of *THE ART DIGEST* is an account of "Rockwellkentiana," in which the eminent artist and illustrator, of New York and the Arctic Pole, pays discomplements to art critics. At least one worm turned. He is Mr. Joseph A. Danysh, of the San Francisco *Argonaut*, and he said:

"In his latest appearance in print, Rockwell Kent, illustrator and painter, sees fit to take a flier at critics, particularly art critics; a class of beings 'who presume to tell others how to do what they can't do themselves' . . . and who are, 'in addition to being a pathological nuisance, a real hindrance to the natural development of people's intelligence and the normal flowering of their sensibilities. Art,' he continues, 'asks no explanation; it requires no denunciation, no defense. . . .' It is almost too obvious to conclude, 'and no audience.' His ultimate definition of the critic is compounded of the omniscience of God with the finer sense perceptions of man.

"His criticism, or better still, his ostracism of critics, is reasonable only insofar as he is *personally* concerned. He has sold enough pictures to speak with complete independence from his ivory tower of material security, and is enough of an artist to be guilty of the prejudices of those 'visual-minded' and emotionally centered persons who are at home in a world of *seeing* and *feeling* but at sea in the realm of ideas.

"So long as he fails to perceive the relation of the critic, or of any other 'inevitable' phenomenon to the net experience of life as it exists, he repudiates the philosophical detachment necessary to coordinate and explain the world in which we live; and if he invades that world with a purely emotional definition of art or even of criticism he in turn is guilty of 'telling others how to do what he can't do himself.' The artist may refuse to *select* any given element in life for his expression but he may not annihilate that element, even though it be a critic.

"Creation in art, of course, is the private property of the artist, who takes from life those *sense* values and *sense* experiences in which he lives to reshape and refine them into a concrete statement of his vision of beauty. His sphere of expression is limited to concrete form, to paint and stones and lines and his spiritual aspiration can manifest itself only within these bounds, requiring no definition of art, needing only a sensitiveness to that one aspect of life which he wishes to express. But the critic as philosopher lives in another world, the world of idea, which if it is not as poignant as the artist's is far more inclusive in its scope. In that world, art, creation and the artist are only minute parts of a larger reality along with science, religion, mathematics, God, and infinity. It is the philosopher's province to define and coordinate these, and his right to pass his findings on to others is at least equal to the artist's right to exhibit his work.

"Many critics have erred in their judgment, others have uttered banalities incommensurate with their responsibility: some are great, others small; but these are differences of insight or ability which maintain among artists as well as among critics or any other given class. Critics have often demanded more from the artist than he could possibly give and have reviled him with much worse names than 'pathological nuisance,' but I doubt if the most sullen critic has ever taken so narrow a view of the world as to demand an 'off with their heads' to all artists for all time."

Maldarelli, Guggenheim Fellow, Exhibits



"Market Woman," by Oronzio Maldarelli.

The products of Oronzio Maldarelli's stay in Europe the past two years on a Guggenheim fellowship are being exhibited at the Midtown Galleries, New York, until Nov. 4. "The simplification of planes, carved out in large masses; a definite feeling for pure form; and a consummate mastery of his material, are characteristic of his new sculptures," according to one writer, who continues: "Viewed from every angle, the converging planes of the beautifully carved figures disclose a rhythmic play of light and shade. In his abstractions, he follows his simplification to a logical conclu-

sion, with always an appreciative consideration of the natural beauty in the material employed. His works in relief emphasize his ability as an architectural sculptor."

Maldarelli's grounding in the fundamentals of his art were obtained at Cooper Union, the National Academy of Design and the Beaux Arts Institute of Design. He has captured several important prizes, among them the Barnet Prize of the Architectural League and the first prize of \$1,000 given by the Fairmount Park Art Association in Philadelphia.

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PAINTINGS

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Graeco-Buddhist



"Head of a Bodhisattva," Fourth or Fifth Century. From Tash Kurgan, Afghanistan.

For the first time, probably, the Hellenistic strain in Buddhist sculpture is now being shown as a separate theme at the Fogg Art Museum. Starting with the invasion of Alexander the Great in 327 B. C., followed by colonies of artists from Asia Minor, a Greek aesthetic tradition and technique flourished at Gandhara and continued to its high point two centuries later under the Kushan-Scythian rule. It was Hellenic anthropomorphism that first represented the Buddha and the Bodhisattva by figures instead of symbols, and for these figures some Hellenistic Apollo and the drapery of some Greek orator may have served as models.

As late as the fourth century A. D. these types influenced the Buddhas that had been evolved meantime, in a final image. This Hellenism found itself again in a renaissance in Afghanistan in the fourth century. Here were produced heads of such freshness and personality that they evoke comparison with the saints of French Gothic cathedrals.

Charles P. Heitkamp, 81

Charles P. Heitkamp, who first exhibited his paintings at the age of 76, died on Oct. 15 at 81. It was not until after retirement from business as an importer of shell nuts, that Mr. Heitkamp allowed the public to view his art work. His son, Ernest L. Heitkamp, is art critic of the *Chicago American*.

Necrology?

Under the mock title, "*The Academy Is Dead—Modernism Is Played Out*," Alexander Archipenko has written the following reply to recent views expressed by Royal Cortissoz, Warren Cheney and Henry Rankin Poore:

Several persons were interested to learn my opinion regarding three articles in which the authors attempt to bury art. The first of these was published in the Nov. 6, 1932, issue of the New York *Herald Tribune* and its author, Mr. Royal Cortissoz, declared with an assumed air of authority that "modernism is played out."

In the second article, published in *THE ART DIGEST* (June 1, 1933), Mr. Warren Cheney, the author, declared no less "authoritatively" that "the Academy is dead."

The third article (*THE ART DIGEST*, July 1, 1933) contains a reply by Mr. Henry R. Poore to the criticism of Mr. Cheney. In view of the fact that my name is mentioned several times in the three articles, I have decided to express my attitude toward them. I feel that I am perfectly within my rights when I do it, as the most important art critics in many countries have considered me a leader in modern art for the last twenty years.

I have already described in the magazine "*Europa*" (May-July, 1933) an episode during the memorial dinner in honor of the poet Verlaine in 1911 in Paris when the polemic between the academicians and the modernists ended in a mutual bombardment where chickens' legs and cakes were used as compelling arguments. This was, to say the least, very amusing.

In the present case there is also much antagonism among various art trends but of a sadder character. The critics have simply taken upon themselves to bury art. I do not intend to engage in polemics about art, as I consider it a waste of time. In this case, however, I want to clarify certain points.

I believe that when some one writes about art he must be responsible for what he writes and must produce convincing facts. Messrs. Cortissoz and Cheney do not give such facts. I realize that, whatever the facts might be, it would be impossible to persuade an old critic to open his mind to ways of thinking which differ from his customary opinions. It is still less possible, however, for a critic to prove to the artist that the latter must create along lines which would please the critic.

Mr. Cortissoz in his article writes about my exhibition as follows: "Perhaps Mr. Archipenko has yet to learn that modernism is played out." I do not doubt that Mr. Cortissoz hates modern art, but I am curious to hear the answers to the following questions:

1.—Must a critic serve art as a whole independently of its trends, or has he a right

to belittle or altogether deny the value of such creations which contradict his taste and do not come automatically into the realm of his philosophical conceptions?

2.—What does the public expect from the critic? Does it expect him to be its guide, to analyze and explain to it the spiritual value of various trends in art, or is he supposed to write about his personal taste, to eulogize what he likes and to discard as aesthetically worthless anything which is strange to his psychology?

I believe that it would be an indication of stupidity if the public liked only those works of art which the critic happens to like. I believe that it would be of much greater benefit to those interested in art to read only objective and analytical articles of learned critics who could help them orientate themselves to the spiritual values in art as a whole independently of the period and trend.

Neither the public, which is already educated to the perception of art, nor the thoughtful artists take the critic's opinion entirely into account. If I were asked about my attitude toward art criticism, I would declare that I do recognize and unreservedly the authority of those critics only who possess the rare talent of feeling and knowing everything about art and who could write convincingly and beautifully the truth about art and its eternal changes. If anyone wants to consider only the critic's taste he does not need to go too far for it. The first critic across the street will tell you sincerely what he likes and what he dislikes.

What is necessary is not taste, but the authority of profound knowledge of everything in art and convincing reasons of an artistic character. Let us take for example the Pope. He has absolutely anti-artistic motives. He revolts against modernism, and if one is more a religious Catholic than an artist or a connoisseur of art he will undoubtedly agree with the Pope. The Pope needs art such as every ignoramus can understand since he wants to utilize art for religious propaganda. Like the secular governments, he recognizes only naturalistic art which is being exploited for nationalistic, political and patriotic propaganda. Their slogan is art for the masses and not for the sake of art itself.

What is conservative in art today was radical at its inception. The Renaissance was a revolutionary movement five hundred years ago with such leaders as Leonardo da Vinci, Raphael, Michael Angelo, etc. Why should we in such metropolitan cities as New York, London and Paris digest in our brains the spiritual food of five hundred years ago? It is enough that we know it.

The artist of today must give in art an expression of contemporary progress. If one does not agree with that principle, one must automatically reject the necessity of progress in science and let it remain in the same frozen state of conservatism as it was five hundred years ago. I shall never understand the dualism of the people who are enjoying daily the latest discoveries of science and refuse to accept at the same time, anything but absolute antiquated ideas of art. It is clear that those who recognize naturalism only, cannot understand how modern art in its basic essence is identical with art before the Renaissance. Some people contend that they understand ancient art but do not understand modern art. I am certain that if they do not grasp modern art they cannot understand ancient art and vice versa.

There is no doubt that those anti-modern-

[Continued on page 18]

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The Louvre Lends a Boucher Masterpiece



"Renaud et Armide," by Francois Boucher (1703-1770).

As a gesture of international good will, the French Government has loaned to the Springfield Museum of Fine Arts for its opening exhibition Francois Boucher's "Renaud et Armide," a loan from the Louvre. This is the second famous painting to be loaned to America by the Louvre: Whistler's "Mother" was the *clou* of the Century of Progress Exhibition in Chicago.

"Renaud et Armide" was Boucher's "reception piece," marking his admission to the French Academy. His election, and the noising abroad of the enthusiastic praise heaped upon the painting by such men as Diderot, brought Boucher's name to the attention of Louis XV and in the following year he received his first order from the court, whose official painter he was to become.

The painting is based on an incident from Tasso's "Jerusalem Delivered." Renaud is famous in the French chansons de geste as one of the four bravest knights of Charlemagne. In Tasso, Renaud is seen battling against the forces of Satan, among whose allies is the wizard king of Damascus. Armide, niece of the wizard king, has seduced many of Renaud's knights and captured them. Renaud, in attempting to free them, himself falls a victim to Armide. In the Boucher picture, the two are seen in a "bower of bliss" engaged in mutual endearments, just at the moment when Renaud's knights appear to force him away

from his charmer to continue the wars against Satan. After liberating Jerusalem, Renaud meets Armide again "and they live happy ever after."

Royal Cortissoz, critic of the New York *Herald Tribune*, termed it "a prime example of the renowned Academician's dedication to the Academy. . . . In structural ordonnance it might be said to sum up his artistic character, his power in design, his command over form, his sinewy draughtsmanship."

John I. H. Downes Dead

In the death of John Ireland Howe Downes, veteran landscape painter, the American art world has lost a liberal patron as well as a gifted artist. A graduate of the Yale School of Fine Arts in the days of Weir and Niemeyer, he also studied at the Art Students League and in Paris under Merson. Mr. Downes was one of the founders and president for 16 years of the New Haven Paint and Clay Club, and donated an annual prize. He was also a member of the Connecticut Academy of Fine Arts and the Fifteen Gallery of New York.

John D. Whiting of New Haven writes this tribute for THE ART DIGEST: "His work was sensitive, simple in its approach, full of a delicate sense of atmosphere and light. An extensive traveler, he recorded richly his impressions of France, Italy, Spain, California and Hawaii. Of these, his water colors are perhaps the finest, for he understood that medium fully and never overstepped the fresh transparency of wash. Many of them recall the Japanese touch, reserved, decorative, without an unnecessary brush stroke.

"Too often overlooked at popular exhibitions among the brash, loud voiced ultra-moderns, his paintings will out-last many of their competitors; they are essentially pictures to be loved and lived with. Like their creator, they do not ask for publicity. . . . Such paintings will be a priceless heritage to us who knew and loved and admired him. They will remind us of an unselfish life, devoted cheerfully to an unflinching ideal, and prove that even a modest man can become immortal in the hearts of his friends."

Necrology?

[Continued from page 16]

ists who use the term "distortion" instead of "expression" do not appraise correctly the Chinese, Gothic, Byzantine, Egyptian, Hindu and Persian arts, nor the Italian primitives and all the individual styles like Cranach or Dürer. All those styles are certainly replete with immense expression! Beauty is the expression of efficacy (effectiveness). All the great styles and individualities in art have that expression of the efficacy which is sometimes so powerful that the form becomes a symbol and ceases to resemble nature exteriorly. This is one of the cornerstones of art which is a stumbling block to many people. Cortissoz uses the phrase "stylized distortion," a term which cannot be applied to art.

Mr. Cheney's article is just as little convincing as Mr. Cortissoz's. Mr. Cheney refuses to recognize the necessity of the existence of the Academy and, consequently, the academic training.

I cannot agree with Mr. Cheney as I know from experience that those artists who have not passed through an academic training find themselves usually at a loss. It is not sufficient to be a modernist by conviction, but it is necessary to have a substantial background and know nature in its million variations. The Academy helps in achieving both the background and this knowledge of nature. All modernists who have created good works of art started in the Academy. I have met artists who imagined that if they would create something which differed from nature, that alone would make them modernists. I, myself, passed through a serious academic study of nature and I recognize its necessity.

There were times when collective creation, such as existed in the Gothic period, was flourishing. The students of those days did not know the Academy, but they studied nature most carefully and at the same time the formula of the Gothic style. Collective creation no longer exists and it is impossible to discover individual style without an academic training. It would be absurd for students to imitate their instructors. The modern instructor must first guide his students through the study of nature and only after that assist them in finding their self expression in art. It is this principle which I have been applying in my school for over twenty years, and whenever I attempted to abandon that principle, the results were always negative. I know also from experience that there are certain students who do not go beyond academic training, while others go quickly through it and commence to look for new creative research. Nothing can change human nature. The conservatives will engage in conservative art and will have enough admirers, while creative artists will invent new forms and will also have many admirers. There is enough room for everybody, so it is absurd to bury those who are alive.

As for Mr. Poore's article, I should say that he is quite right in contending after his fifty years of experience that students and young artists—and, I shall add, the majority of the public—are swallowing what they read. If they really swallow the statements that "the Academy is dead," and that "Modernism is disappearing," then art for them today is nothing but a cemetery. And there is where some criticism can lead one.

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Antiques Auction

Several interesting sales of furniture and decorations have been scheduled for the early part of November by the American Art Association-Anderson Galleries, New York.

On the afternoons of Nov. 3 and 4, English, American, French and Italian period furniture from the collection of Dr. and Mrs. T. Morris Murray of Boston, as well as tapestries and Oriental rugs will be dispersed. Among the early nineteenth century pieces in this group there are an English Sheraton inlaid mahogany and satinwood sideboard and a rare Duncan Phyfe carved mahogany lyre-pedestal card table with brass paw feet.

On Nov. 4, prior to the sale the afternoons of Nov. 9, 10 and 11, the property of the estate of the late Hiram Burlingham will be placed on exhibition. A feature of this collection are several important historical items, comprising a bronze life-portrait bust of Abraham Lincoln by Thomas D. Jones, dated 1864; a chair belonging to Lincoln, made from timbers of his old home, presented to him by friends of Macon Co., Ill., dated 1860, with a brass inscription tablet on the back; and two small sculptured alabaster busts, life portraits of Washington and Franklin by the American sculptor Joseph Wright.

Fine examples of Chippendale, Hepplewhite and Adam appear in the eighteenth century English furniture group of this assemblage. Georgian furniture and that of earlier English periods, along with a harmonious group of decorations, make up the balance of the catalogue.

Queen Anne and Georgian furniture in walnut and mahogany, Renaissance tapestries, a choice group of antique rugs and carpets, in addition to English and French porcelains and French and Italian bronzes, will be sold from the John F. Talmage collection on the afternoons of Nov. 17 and 18, following exhibition from Nov. 11.

Mrs. Swynnerton Dead

Mrs. Annie Louisa Swynnerton, British painter and senior woman associate of the Royal Academy, died in England at the age of 88, bringing to a close a notable art career.

Mrs. Swynnerton's paintings hang in famous art centers throughout the world. "The Unrelenting Past" in Ottawa is one of her best known works. "Dream of Italy" is owned by the Metropolitan Museum of Art. Some of the artist's other works include "The Sense of Light," in the Liverpool Art Gallery; "Mater Triumphalis," in the Luxembourg; "Hope," Melbourne Art Gallery, and "The Oreads" and "New Risen Hope," in the Tate Gallery.

In 1922 she was elected to the Academy—the first woman to be thus honored in more than a century. The last to attain that honor before her was Angelica Kaufman in 1769.

Mrs. Swynnerton, studied art at the Manchester School of Art and in Paris, despite the opposition of her family to professional painting as a career for women. She also studied in Rome, where she met and married Joseph Swynnerton, the sculptor.

MELLON GALLERIES

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Modern Museum Holds Hopper Exhibition



"Night Windows, 1928," by Edward Hopper.

The Museum of Modern Art is presenting a retrospective exhibition of the works of Edward Hopper in etching, water color and painting, until December 7. This is the museum's third one-man show by an American artist.

Although Hopper is known today as one of the country's foremost painters, he first gained recognition as an etcher. His etchings are included in some of the great print collections of the world, notably those of the Victoria and Albert Museum in London, the Metropolitan Museum, New York, and the Museum of Fine Arts, Boston. In an effort to present this phase of the artist in proper balance, the Museum of Modern Art is devoting a separate room to Hopper's etchings—the first of the museum's exhibitions in which etchings have received such emphasis. In this section will be included also a group of character sketches in water color which the artist did in Paris, differing radically in technique from any of his better known works.

To many, Edward Hopper in art, like Sinclair Lewis in letters, conjures up the thought of Main Street, but unlike the author, the artist portrays American landscape and architecture without satire. He paints lighthouses, locomotives, business blocks, barber shops, automats, out-moded houses and scenes through hotel windows.

Auction of Art Objects

The Plaza Art Galleries, New York, will disperse at auction on Nov. 1, 2, 3 and 4, a collection of home furnishings, antique and modern, together with the artistic property of Elisha Flagg. Included will be English and American pieces and reproductions, and French, Italian and Spanish eighteenth and nineteenth century furniture. A group of modernistic furniture will provide another attraction. Also in the sale is a collection of decorative oil paintings and pastels, oriental rugs and assorted wall hangings.

Of special interest will be a Chippendale carved mahogany tip table, a Hepplewhite chest of six drawers and an Adam gilded octagonal wall mirror.

About 75 works are being shown. Included in the oil paintings are "Lighthouse at Two Lights," "The Railroad," "Night Windows," "The Barber Shop," "Hotel Room," "Tables for Ladies" and "Camel's Hump." "East Side Interior," an etching, which won both the Bryan prize at the International Print Makers Exhibition in Los Angeles and the Logan Prize at the Chicago Society of Etchers in 1923, will be shown along with "Evening Wind," "Night in the Park," "Lonely House" and "Railroad."

Private collectors who have lent oils, etchings and watercolors for the exhibition include William G. Russell Allen, Mrs. Emma S. Bellows, H. C. Bentley, Mrs. John Osgood Blanchard, John Clancy, Frank Crowninshield, Mr. and Mrs. George H. Davis, Benjamin H. Dibblee, Mrs. Edward Hopper, Robert W. Huntington, Dr. and Mrs. Henry H. M. Lyle, Frank K. M. Rehn, Mrs. John D. Rockefeller, Jr., Mr. and Mrs. Edward W. Root, A. P. Saunders, Mr. and Mrs. Lesley Green Sheaffer, Mr. and Mrs. John S. Sheppard, John T. Spaulding, and Mrs. Samuel A. Tucker.

The following museums have lent works: Addison Gallery of American Art, Andover; Fogg Art Museum, Cambridge; Cleveland Museum of Art; Wadsworth Athenaeum and Morgan Memorial, Hartford; John Herron Art Institute, Indianapolis; The Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art, New York, and the Phillips Memorial Gallery, Washington.

Pierre Matisse

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Rembrandt at 27

*"Lysbeth Van Rijn," by Rembrandt.*

An important Rembrandt has just been acquired by a prominent Mid-western art collector from the Newhouse Galleries, New York. It is a portrait head of Lysbeth Van Rijn, signed and dated, 1633, painted by the artist when he was 27 years old, and at the time he was beginning to be successful in Amsterdam. His famous "Lesson in Anatomy" was painted one year earlier. During the young days of his life Rembrandt apparently devoted himself to studies of the people around him. His mother was a frequent model, as was one of his sisters.

The portrait, which is known to American art lovers, having been exhibited at the Rembrandt loan exhibition at the Detroit Institute of Arts in 1930, has been authenticated by many experts. Dr. Bode has recorded it in his book on Rembrandt, as have Dr. Valentiner and Dr. Hofstede de Groot in their volumes.

Since 1767 this painting has passed through many notable collections, including that of Charles Sedelmeyer, A. Roehn of Paris, Max Kann, Baroness Hirsch de Gereuth and Sir Joseph B. Robinson.

1,449,414 Visitors

On Nov. 1 the great Century of Progress Art Exhibition at the Art Institute of Chicago will come to an end, and the number of visitors to the Institute when the doors close that night will reach the tremendous total of 1,449,414, according to an estimate made by the museum officials.

Through Wednesday, Oct. 25, the attendance was 1,345,349. It was estimated (from the fact that the attendance of the previous ten days was 112,963) that the visitors for the last seven days would number 79,065. Another 25,000 was added for the expected "last minute rush," which brought the total to the figure above quoted.

The period covered by the exhibition is from May 23 to Nov. 1, inclusive.

\$45,700 for 12 Monets

An auction sale of paintings at the American Art Association-Anderson Galleries on the night of Oct. 26 served as a gauge of prices to the art world. Of particular interest was the fact that twelve paintings by Claude Monet, the Impressionist master, brought \$45,700, or an average of \$3,142 each. They belonged to the estate of the late Mrs. James F. Sutton, and were purchased by Mr. Sutton direct from the artist.

"La Cathedral de Rouen: Le Portail" (39½ by 25½ inches) brought the highest price, going to Mrs. C. T. Carroll for \$7,100. "Au Bord de la Seine, Vetheuil," dated 1880, was bought by Mrs. Chester Dale for \$6,500. "Fleurs," dated 1878, went to Mrs. D. T. Dreyer for \$4,100. The firm of Durand-Ruel paid \$5,500 for "Les Falaises d'Etretat," painted in 1885, and \$2,000 for "Arbres en Hiver," dated 1887.

Hartford's New Museum

In January, Hartford will open its new \$500,000 museum, the Avery Memorial. The structure, in the modern style, will incorporate all the latest improvement in museum design, and will house most of the art treasures now in the Morgan Memorial. The Hartford Art School will also have its quarters in the museum. At the formal opening, several important new acquisitions will be announced.

Prints

Master Drawings

The collection of eighteenth and nineteenth century drawings which Richard Owen has brought from Paris and is showing until Nov. 6 at the Brummer Gallery, New York, has roused the critics to a eulogistic pitch.

Royal Cortisoz of the New York *Herald Tribune* was especially delighted and devoted more than three quarters of his art page to the exhibition. This critic has for a long time been protesting against the neglect by collectors and museums of one of the "most delectable categories of art." In explaining his attitude he says: "A drawing—by which I mean, of course, one by a competent, interesting artist—is an intensely personal form of expression. It is immediate, spontaneous, and, even when more deliberately produced, as characteristic as a thumbprint."

In the artist's line, continues Mr. Cortisoz, "you get the very essence of his style. It reveals his strength or his delicacy, it determines whether his 'note' is one of subtlety or directness, it unfolds in perfect luminosity his particular approach to the mystery of form and his peculiar habit in defining the modulations of a contour. Temperament, nervous force, realism or romanticism, lucidity, and by the same token a kind of elusive, almost metaphysical tendency, as in the work of Leonardo, may be made manifest in a drawing. It mirrors character, state of mind, point of view. And it does all this—which is the prime source of its magic—with a certain frank unconsciousness."

Mr. Owen's exhibition illustrates his point, claims Mr. Cortisoz. In the eighteenth century group, the period's historic tradition of deference to the social amenities and to elegance and grace, is mirrored by all the draughtsmen represented. In the modern group, Daumier and Gavarni carry off the honors, in Mr. Cortisoz's opinion, presenting a wide gulf from the fastidious refinement of Watteau, Boucher, Fragonard and Hubert Robert. The drawings fully illustrate the change in the life about the artists from the era of fashion to the period of ordinary living.

Margaret Breuning of the *Post* agreed wholeheartedly with Mr. Cortisoz, saying that this exhibition was one which no one could afford to miss, in fact that to appreciate its "richness and essential qualities" the collection should be viewed several times.

Reproduced herewith is "La Chanson à Boire" by Daumier, which the artist repeated in several more or less differing versions. According to Arsene Alexander, an authority on Daumier, the subject seems to have been inspired by friendly workmen of the Isle of Saint Louis, where the painter lived. The first version apparently had quite a success and the artist amused himself by making several of these drawings to satisfy the requests of friends.

The Social Scene

The Contemporary Print Group, newly formed to comment upon the social scene, has appointed Raymond & Raymond of New York, fine arts publishers, as sole distributors. The Reginald Marsh lithograph, "In Union Square," reproduced in the 15th October number of *THE ART DIGEST* is now on exhibition in the firm's gallery, and the remaining five of the first set—by Orozco, Dehn, Burck, Grosz and Biddle—will be ready about Nov. 6.

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PERSONAL THOUGHTS ON PICTURE ANALYSIS

ALL ART IS
The SAME
BASICLY.

Seeming differences are style and the emphasis put upon form, line, rhythm et cetera at divers times by different people. But there's only one art. — Cézanne followed the same laws of construction followed by such men as Millet, Degas, Rembrandt, Velasquez & a host of others. He had a mannerism and this started an avalanche. — Our trouble is we look at a picture, with its complicated over-play of style etc., & are bewildered by superficials. Glibly we speak of 'rhythmic design' & 'repeating the motive' as if that's all there was to it. — The many strange forms of plant life all start with one or two leaves: so, in like manner, we'll start simply. To illustrate: take three straight lines 1, 2, 3 and rearrange them until they have given you the most variation possible. With this end in view two things will result, namely; a right-angle and, in relation to this form, a diagonal, as follows: 2, 3, 1. Or better: 4, 5, 6, because another variation has been gained. For more variety a curve is added, and put in place of the diagonal. The right-angle is retained; for, in spite of foolish rules, art would be a sickly matter without it. — I am not saying artists have

used this method consciously; which, as far as I know, is wholly personal. What these basic forms do, is to establish two extremes & all lines, angles or curves, come between. This is Millet's "Goose Girl". Turn it this way and it's a view of Fuji Yama by Hokusai. In reverse is "The Concert" by Ter Borch, fine master of composition. Dependent upon; growing from this form are the radiating; the staggered; the opposed; the upright & horizontal—, lines. Curves follow a similar order in close relation to curve in the form. — Balance is of different kinds, but I will speak only



of one, because it explains a number of things found in the Great Masters — not overlooking M. Paul Cézanne. Quite simply put: for each direction an opposing line is drawn at right-angles to it. This diagram of Rembrandt's "Descent from the Cross" shows how this principle was used. The outlines of the bier oppose or counteract, and so balance, the diagonal lines above. See how all curves are opposed likewise, and that all lines are in relationship to the key shown in white line. — This is a long subject and a very short page. Maybe I have tried to say too much.



"Personal Thoughts on Picture Analysis," by Allen Lewis.

"Saint Francis Preaching to the Birds," by Allen Lewis.

When the Woodcut Society was formed it was planned to distribute among the members at least one proof of a woodcut per year. However, four have been sent out free of charge in the first two years of its existence. Each publication consists of a signed original specially made for the society, mounted in a brochure which also includes an essay by some capable critic on the print in particular and the artist's work in general. The latest one to be distributed is "Saint Francis Preaching to the Birds," by Allen Lewis. The essay takes the form of "Personal Thoughts on Picture Analysis," by Mr. Lewis. The whole brochure was designed, typeset and printed on a Washington Hand Press by the artist himself.

The essay is so remarkable and so interesting to artists and art lovers, that it is reproduced

herewith by line engraving, without however, presenting the beauty of the format. Two marginal notes fail to appear in the engraving. One, at the left, says: "In practice the diagonal line is erratic, like a tree branch or mountain top. Most often it is a compound curve." And on the right: "Use a parallel line with care; it takes action and

force from its fellow. For that end it is useful."

Previous publications of the Woodcut Society, whose headquarters are in the Board of Trade Building, Kansas City, Mo., are: "Southern Scene" by J. J. Lankes, "Vista Lake" by Walter J. Phillips, and "The Net Menders" by Clare Leighton.

A King's Prints at Auction

The auction house of C. G. Boerner in Leipzig announces an unusual sale of engravings, etchings and woodcuts of the fifteenth to the seventeenth centuries from the collection of King Frederick August II of Saxony, on Nov. 14 and 15.

Two other ducal collections augment this sale with a series of exceptionally fine woodcuts of the early sixteenth century, among

which are some very rare impressions by Baldung, Cranach, Graf and Wechtlin. Among the engravings are many outstanding pieces by Schöngauer. A rare etching by Dürer, representing St. Jerome seated near a pollard willow, and Rembrandt's "Hundred Guilder Print" and his portrait of Old Haaring are also included. An outstanding rarity is the Pappenheim Chronicle illustrated with woodcuts by Hans Burgkmair, the elder.

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The News of Books on Art

"Rockwellkentiana"

In Rockwell Kent's new book, "Rockwellkentiana," (New York; Harcourt, Brace & Co.; \$3.75) a complete digest of his work is given in a "few words and many pictures." Carl Zigrosser prepared the bibliography and check list of Kent's work at the end of the book.

The articles in this volume are reprints from catalogues, periodicals and other works and include Kent's expressions on "Art and the Child," "Of Aesthetics," "Foreword" (in which he explains his approach to art and says: "It may be assumed the deliberate purpose of the painter is to be understood."), "Of Culture," "The Racket," and "Of Critics."

In the latter Mr. Kent takes a hard slam at critics. "That in a society of living beings," he says, "whose first and normal impulse is—beyond to live and to love—to work, there should exist a class persistently and exclusively devoted to commenting on what others do, is in itself so curious as to suggest an abnormality probably not unrelated to sexual impotence. And if we turn to the writings of critics we find in the fatuous worship of one for the most vapid sentimentalities, in the resentful snarling of another against all vigorous art, and in the general preoccupation of them all with the sterile banalities of the season's fashion, good ground for such conclusion."

In turn, the critics who reviewed his book were more merciful with Mr. Kent. Thomas Craven, author of "Men of Art," said in the New York *Herald Tribune*: "As a writer, Kent is vigorous and charming . . . In the plastic arts, particularly in his more ambitious efforts, he seems to lose much of his personality, producing stock forms and trade symbols which have very little connection with realities . . ."

"But Kent is a man of great talent and a superb craftsman in every department of art. When he does not feel the burden of profound utterance, and lays aside his symbolical properties, his work is fresh and convincing. In his less pretentious pictures . . . he is a creative artist of real distinction."

Kenneth Callahan, in the *Seattle Town Crier* wrote: "Kent's drawings and blockprints mean little to me. It is only in the field of painting that I feel he occasionally reaches importance."

His block prints and drawings are highly stylized, over dramatic, and repeat form without end . . . It is in his painting that Kent is seen at his best, and his bigness of conception of nature is most forcefully felt."

There are many Rockwell Kent enthusiasts who will undoubtedly welcome this book, for it includes many full-page illustrations of the artist's paintings, lithographs, drawings and wood engravings, which are beautifully reproduced. The fine printing and typography also combine to make the volume an addition to any library.

Dodgson's Book

In "Modern Drawings" Campbell Dodgson, who from 1912 until his recent retirement was keeper of prints and drawings at the British Museum, gives an authoritative survey of present day work in the graphic arts. This book is a continuation of the series devoted by the Studio Publications to modern developments in art and architecture (New York; \$10).

The illustrations, of which there are eight mounted plates besides many others, have been assembled from all parts of the world and include work by contemporary artists of various tendencies. The renaissance of art in Mexico is well represented.

In this study Mr. Dodgson reaches the conclusion that there are no common characteristics which can be traced in modern European drawing. This he feels is so for the reason that drawing, unlike painting, "is affected much less by exhibition standards" and "is done much more for the personal profit or use of the artist." Nevertheless, in recent years, as the author points out, there has been a tendency to exhibit drawings, even working drawings. And, because of this newly widespread interest in contemporary drawing, Mr. Dodgson's book becomes peculiarly valuable. The Author, however, warns the judicious collector to "pause before yielding to the appeal" of groups of drawings done in haste for exhibition and to "look out, rather, for the rarer kind which is the outcome of genuine study and disinterested keenness."

Among the works reproduced are a preliminary drawing by Frank Brangwyn for one of the much discussed British Empire Panels in the House of Lords; a pen-and-ink drawing by Picasso; an illustration for "Moby Dick" by Rockwell Kent; a study in chalk and charcoal by Arthur B. Davies; a study for the "La Danse" decoration for the cupola of the Theatre des Champs Elysée by Maurice Denis; "Nu Aux Feuillages," a drawing for a lithograph by Maillol; a study for the painting "Samson and Delilah" by Max Liebermann and a brush drawing "Zapilote" by Diego Rivera.

The Child Amused

"Children's Books of Yesterday" by Philip James is the Studio Publications' special Autumn number (New York; wrappers, \$3.50; cloth, \$4.50).

The volume contains eight plates in color and about 200 monotone illustrations of books which have delighted children from the time John Comenius compiled the first picture-book ever used in schools, the "Orbis sensualium pictus" or "Visible World . . . for the use of Young Latine-Scholars," as it was called in the first English edition of 1658, through the "Golliwog's Airship" published in 1902.

Johnson Collection

The galleries arranged at the Philadelphia Museum of Art to exhibit temporarily the John G. Johnson Collection have been opened to the public. The Johnson House at 510 South Broad Street, a mecca for students of art, was closed on June 15 because drastic reductions in the city's budget made it impossible to operate the galleries as a separate unit. In order properly to care for the great collection until the city once more is able to do its part, these temporary galleries have been built at the museum, also making it possible adequately to display the wealth of pictures and art objects bequeathed to Philadelphia by the late John G. Johnson.

The collection comprises 1,286 paintings, including Italian works from the early fourteenth to the eighteenth centuries, Flemish and Dutch paintings from the fifteenth to the eighteenth centuries, German and French primitives of the fifteenth and sixteenth centuries and examples of the English and French schools of the eighteenth through the nineteenth centuries. In order to reveal the remarkable completeness of the collection, it will be divided into a series of changing exhibitions in which an entire school of painting will be displayed at one time.

At the opening exhibition, seven galleries contain close to 300 pictures covering five centuries of Italian painting. These works range from the early religiously inspired pictures on wood to the colorful decorations of the Venetian painters of the eighteenth century. It is noteworthy because it presents for the first time the bulk of Mr. Johnson's Italian treasures. Heretofore small portions of each school were exhibited to the capacity of the Johnson House.

Mr. Johnson collected primarily for the student of paintings. He endeavored to have in his collection at least one work by the most important master in each great artistic center of Europe. An international consensus agrees that he succeeded in this to a notable degree. The present showing brings to the student of Italian painting not only a few Italian masterpieces, but a collection sufficient in itself to bring eminence to any collector or museum. The same will be true of subsequent exhibitions, thus making the collection a "passing show" of masterpieces in which the diligent student will have an unusual opportunity for study.

The Italian exhibition will be followed by showings of the Flemish, Dutch, Spanish, German, French and English schools. The next will consist of Flemish primitives and early works of the Dutch school.

It is a striking testimony to Mr. Johnson's rare knowledge and taste that he bought pictures by the so-called primitives at a time when the average American collector admired almost nothing but the Barbizon masters. This was especially true of the German and Spanish primitive painters, whose works are only today being duly appreciated. Mr. Johnson's taste was considerably ahead of his time and as a consequence his collection contains many works that rank today for their extreme rarity and value.

Patron of Moderns Exhibits

An exhibition of paintings by Katherine S. Dreier will be opened at the Academy of Allied Arts, 349 West 86th Street, New York, on Nov. 2. Miss Dreier, founder of the old Société Anonyme, has long been included among the leading American patrons of modern art. Examples of the current trend in modernistic painting and sculpture fill her summer home, The Haven, at Redding, Conn.

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In the Realm of Rare Books

Wilde Rarities

The library of the late Edward Dean Richmond, of New York City, will be sold for the benefit of the Kips Bay Boys Club of New York, in accordance with Mr. Richmond's will, at the American Art Association-Anderson Galleries, the evenings of Nov. 2 and 3.

A fine collection of Oscar Wilde manuscripts, first editions and inscribed and association copies is of special interest, constituting, perhaps, the finest group of its kind to appear at public sale since the John B. Stetson collection of Wilde items was sold at the old Anderson Galleries in 1920. Outstanding in the Wilde manuscripts is the original signed typescript, with six leaves in manuscript, of "The Picture of Dorian Gray," prepared for the earliest periodical publication of the story. Consisting of 42,000 words, there are 231 typewritten leaves and six leaves in ink entirely in the autograph of Wilde.

Other important items are Wilde's typewritten manuscript of "An Ideal Husband," with corrections of more than 900 words in the autograph of the author; and the typewritten manuscript of "A Woman of No Importance," with more than 1,500 words of emendations and corrections. The autograph manuscript poem, "Rose Leaves," is of added interest from the fact that it was originally conceived as an address to Ellen Terry on her departure to America.

A very rare item in the Wilde books is "The Suppressed Portion of 'De Profundis' by Oscar Wilde Now for the First Time Published by His Literary Executor Robert Ross." There were but 15 copies printed to secure the American copyright. Also there is a fine copy of the rare first edition on Japan vellum of "The Ballade of Reading Gaol," one of 30 copies. Among the association works is "Thou and I" by Theodore Tilton, from the library of Wilde, containing an inscription written by Wilde about a visit he made to the room in which Poe wrote "The Raven." "Theodore Tilton brought me to see the old room where Poe wrote the Raven, on Friday, Nov. 10. An old wooden house over the Hudson, low rooms, fine chimney piece, very dull Corot day, clergyman with reminiscences of Poe, about chickens."

There will also appear an interesting George Moore group and a number of first editions of James Boswell. In the first editions of Samuel Johnson is "The Vanity of Human Wishes," 1749, the first work that bore Johnson's name. Important first editions of modern authors include Rupert Brooke, Max Beerbohm, Aubrey Beardsley, John Addington Symonds and Arthur Symonds.

Washington Item, \$3,100

George Washington's copy of Tyler's "The Contrast," printed in Philadelphia in 1790, was sold to the Robert Fridenberg Gallery of New York for \$3,100—the top price in the dispersal of the James B. Wilbur library at the American Art Association-Anderson Galleries on Oct. 20. Other prices follow:

26—Audubon's "Birds of America," with a letter from Audubon relating to this edition, 1840-44, agent, \$450. 36—Sabin's "Dictionary of Americana," New York, 1868-1928, University of Virginia, \$450. 129—"The Elched Work of Whistler" by Edward G. Kennedy, agent, \$210. 224—"Facsimiles of Manuscripts in European Archives Relating to America," 1773-1783, B. F. Stevens & Brown of London, \$200.

Californiana

Exciting events in the history of California during the last four centuries are recalled by the special exhibition of Californiana arranged for the reopening of the Huntington Library and Art Gallery, San Marino, on Nov. 1. An entire room in the library is devoted to the display, which retells the romantic story of California's past through the maps, reports, letters, diaries and pictures on which historians have based their accounts.

The exhibit commences with an account of the expedition sent out by Cortez in 1533 and continues with the records of the padres. Among these is a letter in the hand of Father Kino, April 26, 1693, in which he says of California: "The land is good, and the temperature pleasant; there is an abundance of fish, wood, birds, stags, rabbits, etc." The costumes of Californians a century ago are shown in contemporary color plates. Original reports and proclamations of military and naval officers tell of the events leading up to the American occupation.

Exhibited is Commodore Stockton's formal proclamation of August 17, 1846, in his own hand, to the effect that "California now belongs to the United States." He further states, "We entered the 'City of Angels,' the Capital of California on the 13th of August, and hoisted the North American flag." Marshall's momentous discovery of gold in 1848 and the subsequent "gold rush" are described in contemporary diaries, newspapers and pamphlets. The scene is further enlivened by colored drawings made en route by one of the leaders in the overland trek. The attainment of statehood by California is represented by a rare copy of the first printing of the constitution, adopted on Nov. 13, 1849.

Field's "Primer" Brings \$1,100.

At the American Art Association-Anderson Galleries' auction of the library of the late Charles P. Senter, on Oct. 25, Eugene Field's "Tribune Primer," first edition, a presentation copy to the poet's wife, was sold to Dr. A. S. W. Rosenbach for \$1,100.

Oakland Exhibition

Because of the excessive number of entries sent to recent annual exhibitions, the Oakland Art Gallery decided to hold a separate exhibition devoted to water colors, prints and drawings. Thus was born the current first annual show in these media, which is being held until Nov. 5. Hereafter, the gallery's Spring annual will be limited to oils and sculpture and the Fall water color annual will include drawings, prints and pastels.

According to H. L. Dungan in the Oakland Tribune, the first water color annual is outstanding "with enough good works in it to carry through the mediocre with a whoop." The treatment runs from conservative to radical and in subject from redwoods and cats to divorced line arrangements. There are 262 works selected by the jury from 500 entries, coming from all over the Coast and as far east as Denver and Taos.

In the opinion of Junius Cravens of the San Francisco News "the enthusiasm of youth and the will to experiment are notable to an exceptional degree." The Oakland Art Gallery, he continues, has "long adhered to an 'open door' policy. It plays neither favorites nor politics. Most of its group exhibitions are

Dancing Gods



"Dancing Gods," by Emil Bisttram.

"The Dancing Gods Series," a new group of paintings by Emil Bisttram on exhibition at the Delphic Studios, New York, present an interpretation of the Southwest and the American Indian distinctly different from the usual thing. These water colors, designed as depictions of the "Indian Pantheon of Gods," are, according to the artist, "the gods of our Southwest Indians interpreted in the modern spirit, some quite abstract in feeling, but most of them 'abstractrealism.'" They are unlike anything that has ever before come out of the Taos art colony, known especially for its realistic paintings of Southwestern life and scenery.

Born in Hungary in 1895, Mr. Bisttram emigrated to America at the age of seven. After completing his art study with Howard Giles, devotee of Jay Hambidge's re-discovered Dynamic Symmetry, he became associate instructor with Mr. Giles at the New York School of Fine Arts. Three years later he joined the faculty of the Master Institute of the Roerich Museum as instructor in painting and drawing and of Dynamic Symmetry. A Guggenheim Fellowship took him to New Mexico, where he is now director of the Taos School of Art.

open to all types of work from the most conservative to the 'ultra-modernistic.' Consequently, they draw into them an inclusive representation of the art of the entire west.

"Much of the vitality which is so apparent in the collection may be traceable to a stimulus which has undoubtedly resulted from the sojourns in the bay region of such capable artists and instructors as Hans Hofmann and Alexander Archipenko. Both of those men administered tonics which were good for what ailed us."

Mr. Cravens admits, however, that all the glory does not go to the younger generation alone. Many artists whose names are well known in the bay region are represented with works of exceptional merit.

"It's Worth It"

Irvin S. Cobb was being conducted through the great Century of Progress Art Exhibition at the Art Institute of Chicago by a member of the museum staff. Stopping before Whistler's "Mother," he asked, "Who owns that?" "The French Government—they bought it for \$800," replied the staff member. Mr. Cobb studied the painting for several minutes and then remarked as he ambled away: "Well, it's worth it!"

A Review of the Field in Art Education

Vision

If the principles of NRA become permanently entrenched in the economic life of America, with its establishment of shorter hours for all workers with hand or brain, the effect on art and art appreciation will be almost revolutionary. As a corollary, there will be a development in art training which will greatly increase the activities of art schools and give them a vastly more important place in the educational scheme of the nation than almost anyone heretofore has believed possible.

The satisfactions of this phase of the "New Deal" are set forth admirably by Mr. F. H. Meyer, director of the California School of Arts and Crafts, at Oakland, in an article entitled "NRA and the New Leisure," which indicates that some of the art schools have the vision to realize the situation.

"The shorter hour for the worker," says Mr. Meyer, "the answer predicted for our economic ills, now has swept into industry as the country broadly responds to the spirit of the NRA!"

"At once does the answering of one question leave room for the arising of another. What do we do with our new leisure?"

"The citizen trained in the arts will find no difficulty here. Now there is time for him to incorporate his ready ideas into some activity which may occupy an actual place in his daily life. To the unprepared, there is scarcely more of a problem. The search into the realm of his inclination will be easily opened by the possibility of study. Already the demand is felt in day and evening school, schools to provide for the development of long cherished hobbies. For the mass of our people are acquainted with the possibilities for enrichment, as well as of danger, that rest in the employment of our new leisure."

"I make my appeal to the boys and girls whose inclinations are artistic, to capture the gleam and strengthen it by the study of the graphic arts and also the crafts, which mastered in connection with artistic realization, provide a most worthy accomplishment. Industry will call more vehemently for the trained designer as the appreciation of the artistic product grows among a less hurried population."

"I make my appeal to adults who have always wanted to draw, to paint, to design, but who haven't had the time for it. The time is yours now, and there is no limit to the opportunities which will be offered to meet the seekers."

"To realize the beauty of consummate art, to know the charm of a refined and sensi-

tive existence, we must ourselves experiment in the field of the creative arts. The rewards in inner satisfaction alone, are inestimable."

Academy Adopts Text Book

Despite the fact that the Pennsylvania Academy of Fine Arts is one of the oldest academic institutions in America, it is extremely progressive and never misses an opportunity to try new methods.

It is now experimenting in art pedagogy by introducing, in the department of creative art, a course based on a text book. It has long been acknowledged that the lack of a foundation of principles has been the weakness of the art educational system. The text book selected for the course is "Art Principles in Practice" by Henry Rankin Poore, instructor of the composition classes. With the opening to the entire membership of the Academy of a class in which principles are established as a base line, it is hoped that much in the way of clarity in the apprehension and practice of art will result.

As a result of the move, registration in the department has doubled.

Western Museum Convention

The Western Association of Art Museum Directors held its annual meeting at the Portland Museum of Art, Oregon. Ten representatives of Western museums were present. Officers elected are: Reginald Poland, president; Anna B. Crocker, vice-president; William H. Clapp, secretary-treasurer.

Plans were made for obtaining important collections for exhibition. Dr. Walter M. Heil, the new director of the California Palace of the Legion of Honor, announced that he was arranging to bring two exhibitions from Europe, one consisting of old masters and the other of modern Italian art, for circuiting among Western museums. He will also assist in arranging a show of small paintings by seventeenth century Dutch masters.

The Western Association has decided to take over all exhibitions, no matter how small, when circuiting between at least two of its member museums.

Dayton Enrollment Grows

The Dayton Art Institute school reports an increased enrollment in a number of the classes, especially the night classes. In the Day School the faculty comprises, Seth M. Velsey, sculpture; Edward K. Burroughs, commercial and graphic arts; Mr. Wilhelm, the decorative arts; Mr. King, life painting and Siegfried Weng, history of arts.

Decoration of Today

Florence Davies in the Detroit News quotes and comments upon—a declaration by Walter Ludwig, instructor in interior decorating, to the effect that the "fast changing world can not forever go on living in a setting which belongs wholly to the past." Mr. Ludwig is on the staff of the art school of the Detroit Society of Arts and Crafts.

"That is why," says Miss Davies, "students in the course in interior decorating at this school must solve at least one problem in contemporary design during their course of study. And yet, Mr. Ludwig will tell you that nine out of ten people, students and laymen alike, do not honestly like so-called modern decoration. What is the answer to this seeming contradiction?"

The critic lets Mr. Ludwig answer: "It lies surely in two things. One is our lack of understanding of what contemporary design is, and the other, and by far the most important reason, is that we have suffered from a scourge of bad designs which have been called 'modern.' If by modern we mean contemporary, or honestly belonging to our own time, then the term should not be applied to these monstrosities of bad taste, because our own times are nothing if not logical, efficient and economical as to means."

"Thus," continues Miss Davies, "when we see furniture, textiles and wall-paper which are simply queer, we may be pretty sure that what we see is not an honest development of a style, but a queer 'ism,' called modernism, which is as unsatisfactory as any of the other 'isms' which appeal to faddists and cranks. All of this sort of thing is doomed to die, because it doesn't mean anything, Mr. Ludwig points out."

"Apparently what some of us seem to forget is that there is a slow but entirely sound movement toward a conservative, reasonable type of design which is expressive of today. Objects of this type may always be known by their utility and essential simplicity. It is toward these new simplified forms that we are slowly moving. This, however, is a decoration so sane and so restrained that no one has any difficulty in accepting it."

"Instead of its being a fad which will soon be forgotten this type of contemporary design is so gradually finding a place for itself that we hardly realize its growth. But miracles do not happen. It is not to be supposed that homes will represent traditional styles one day and suddenly be transformed with new patterns the next. While we can not go on living wholly in the past neither can people suddenly dispense with their pasts and act as if they sprang out of thin air."

"And so a thorough knowledge of the important periods in the history of the decorative arts of the past will always be essential to those who are going to create the decorative arts of our own day."

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A Review of the Field in Art Education

In Cold Blood

A blow to the theory of "art for art's sake," together with strong advice to the artist to come down from his pedestal and apply the law of economics to his art, is contained in the booklet, "What is Wrong with Modern Painting," by C. Geoffrey Holme, editor of *The Studio*. Mr. Holme points out that in past ages the artist was a business man, working to fill a demand. The Church in Renaissance Italy commissioned religious propaganda in pictorial form; Rubens installed a painting "factory" in order to meet the demands of his patrons; the English country gentleman at the end of the nineteenth century commissioned pictorial records of his mansions, his estate and his family. This was done in the past, writes Mr. Holmes, "without dire results to the painter's soul, technique or pocket, and often to the advantage of all three."

"It is unfortunate," he states, "that the normal operations of the law of supply and demand do not apply to modern painting. In the ordinary sense there is no demand. In the sense of satisfying a definite demand there is no supply. An economic position has grown up, which, when considered in cold blood, can only be described as fantastic . . ."

"As the economic system became more complex, a breach began to open between patron and painter. To-day the breach is wider than it has ever been before. Instead of supplying to order portraits of people, portraits of places and subjects which have for the purchaser other than an aesthetic interest, the painter is selling pictures whose value is to be measured only by the extent to which they express the painter's own personality and outlook . . ."

"No sound economic system can attempt to turn spiritual values into monetary. It must have a more definite and concrete basis on which to work, dealing with a picture on a lower plane, unemotionally, as if it were so much soap or steel, in terms of a known wish to acquire and a known capacity to produce."

"The painter paints what he likes, how he likes. Because the only justification of works so produced is that they have a value as art, he attempts to estimate this aesthetic worth in money; and he looks round for the possible purchaser who, because of the absence of demand, is like a needle in a haystack. And this is where both painter and public are at a disadvantage one with another. A very high luxury price, out of all relation to the price of other commodities, is the artist's usual estimate of his genius. The public, confronted with a painting that has no interest for them except that of being possibly a work of art, confronted also by a take-it-or-leave-it attitude, usually—leaves it."

"Let us consider the process in actual being. The painter paints and paints. Then the works he has produced are exhibited at one

of the picture galleries, with prices, as we have said, arbitrarily fixed. The offchance that people will drop in and find there a work pleasing to them in size, style, subject and price, is, if he has no other income, the artist's hope of subsistence. What desperate odds!

"To get rid of the present economic drawbacks it is necessary (1) that the professional painter should become more professional—as professional, say, as the architect, the interior decorator or the commercial photographer, leaving to the amateur the prosecution of art for art's sake, to whom it legitimately belongs; (2) that he should come down from the clouds of Art to the prosaic ground on which everyone else in this democratic age is working. That is to say, he must show willingness to paint what his clients want, instead of what he thinks they ought to want."

Peoria Schools Merge

An end to the duplication and overlapping of functions that has prevailed in that community has been brought about by the merging of the Art School of the Peoria Art Institute and the art department of Bradley College.

Professor P. R. McIntosh who has been the head of both schools for seven years, is now the director of the new school, which is to be known as the School of Fine and Applied Arts of Bradley College. The instructors of both the old Art Institute and of Bradley College are retained on the staff. The faculty is composed of P. R. McIntosh, Adelaide Mickel, Dorothy Powers Blomeyer, Leila Thompson Bliss, Josephin Woodward and Grace Van Norman. Courses in painting, design, commercial art and illustration, sculpture, interior decoration and mural painting are offered in the Fall session.

The trustees of both institutions believe that a more efficient educational unit will be the fruit of the consolidation and that the beginning of new art courses at the school this Fall will mean the "opening of a door to wider opportunity for art training" in Peoria.

Dallas Art Institute Faculty

The Dallas Art Institute, where students of the Southwest are given a thorough training for the expression of an indigenous culture, announces the following faculty for 1933-34: Thomas H. Broad, executive director; Olin Travis, instructor in painting, drawing, and composition; Hugh Cargo, instructor in commercial art; Allie Tennant, instructor in sculpture; Jerry Bywaters, instructor in color and design; Leona McGill, advanced Saturday class; Laureta McGuire, junior Saturday class; Harriet Grandstaff, instructor in fashion drawing; and Florence Neumann, instructor in costume design.

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Jar by Maud Mason.

A group of unusual hand built pottery by Maud M. Mason and the Westaway Potters has been on view at the Little Gallery, New York.

Many of the pieces bore designs sculptured in relief, and nearly all were hand moulded. In the collection was a large covered jar by Miss Mason, herewith reproduced, which has been considered by connoisseurs as one of the finest pieces of modern pottery.

Miss Mason is opening her own school of pottery in New York in November. It will be called the New York Ceramic Studios and will have an atelier at 114 East 39th St. Courses in building and modeling all types of useful and decorative objects adapted to firing and glazing, including small sculptures, will be given, as well as instruction in throwing and turning the potters wheel.

Artistic Honeymoons

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35 Exhibitions

The College Art Association is sponsoring an exhibition of water colors by American artists at the Newark Museum, until Jan. 1. This showing of 50 aquarelles comprises for the most part new material borrowed from private collections, dealers and the artists' studios. Examples by little known water colorists are included with the work of such well known artists as Marin, Burchfield, Hopper, Demuth, Fiene, Holzhauer, Kantor, Curry and Cikovsky. The exhibition has been assembled in duplicate, two pictures by each artist being chosen at the same time.

"Modern Masters in Pen, Pencil and Crayon" is the title of an exhibition which the association will open at the Wildenstein Galleries, New York, on Nov. 6. This showing of 240 drawings by artists of many countries was one of the features at the opening of the new Springfield Museum of Fine Arts. Among the prominent collectors represented are Mr. and Mrs. Erich Cohn, sponsors of many of the Germans; A. Conger Goodyear, lender of a fine group of Segonzacs and numerous items by Bellows; Dan Fellows Platt, from whom comes an English group; and Mrs. Cornelius J. Sullivan, lender of some fine French nineteenth century examples. Following its close at the Wildenstein Galleries on Nov. 18, the show will go on circuit.

An assemblage of oriental rugs, brought together for the association by Rudolf M. Riefstahl, will be placed on exhibition at the Michaelian Galleries in New York on Nov. 6, coming from a previous showing at the Baltimore Museum in October. These rugs come from two sources—the George Hewitt Meyers Textile Museum in Washington and the collection of H. Michaelian of New York City.

Other exhibitions sponsored by the College Art Association are: "Chinese Painting Through the Ages," assembled by C. Edward Wells and catalogued by Benjamin March, curator of the Museum of Anthropology of the University of Michigan, at Vassar College during November; "Art of Mickey Mouse," at the Albright Art Gallery, Buffalo; and "The Dance in Modern Art," now at the Washington County Museum of Fine Arts, Hagerstown, Md., and going to the Reinhardt Galleries of New York in December.

In all 35 exhibitions sponsored by the College Art Association will be touring the United States in November.

Instruction in Metal Design

This season saw the inauguration of a new class at the California School of Arts and Crafts, at Oakland. A public school teacher asked for training in the art metal crafts, and promised to form a class if the school would provide an instructor. The director, Mr. F. H. Meyer, engaged Harry St. John Dixon, well known in San Francisco for his metal designs. And now twelve pupils hammer away each Wednesday evening from 7 to 9:30.

Art School to Teach French

A French language class has been added to the curriculum of the art school of the Art Institute of Chicago. A study of the language will enable students to come into closer contact with present art movements and also help them in travel abroad.

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Carnegie

[Continued from page 7]

reached, so that the German group is fairly representative and contains several really outstanding examples.

"The French section seems upon the whole feeble and superficial (how have the mighty fallen!); nor can the British group be called much more consequential. From Italy have come some strong canvases, compensating for a good deal that is merely picturesque and academic. High spots are to be found in all of the other groups, along with work that is less arresting."

Of the prize winners, Mr. Jewell said: "Segonzac's landscape, which the jury esteemed of first-prize caliber, is slenderly indicative of this French artist's usual style. It is loosely painted and confused, failing to attain any sort of clear articulation until the distant background range of hills is reached. The canvas is disappointing on nearly every count."

"'Tornado' may be adversely criticized . . . because of its insistence upon story-telling; the picture may be called primarily 'illustration.' But it has a kind of raw, unmincing vitality that, deriving from the soil, carries through not alone in terms of human drama, or story-telling, but also on the technical side."

Of Poor's "March Sun," he wrote: "It is original in conception and in texture beautifully wrought . . . It is beautiful painting, and it is beautiful painting that means something. Mr. Poor's canvases are works of art in the fullest sense of the term."

Henry McBride of the New York Sun disagreed with Mr. Jewell on Curry's "Tornado," which he termed "an unimpressive and amateur work, full of obvious statements" and lacking in "drama." "March Sun" he dismissed with "The picture as a whole is competent, but without inspiration."

Mr. McBride also found fault because the artists have continued to seclude themselves in their "ivory towers," untouched by the rush of world events past their patrician feet. "There was a certain mild pleasure," he wrote, "in sauntering through the rooms and seeing that all the familiar artists were complacently busy and still turning out the kind of paintings to which they have accustomed us. This was reassuring. It suggested that though the heavens fell the crash would not disconcert the artists. It suggested, too, that the artists lived lives apart, and were indifferent to life, or unaware of life, or that they had been cowed into the belief that customers did not relish ideas in art."

"All this seemed odd enough. During the two years that have elapsed since the last International, the form of government in Germany has alarmingly changed, the Spaniards have chased a king across the frontiers, the Japanese have fought a bitter war in Manchuria and the difficulties of the artistic life in Russia have been relentlessly exposed by E. E. Cummings. Life everywhere has grown more intense and drama stalks at the heels of the most ordinary citizens. But you'd never guess all this at Pittsburgh. Is it not strange?"

The Pittsburgh critics devoted pages to the International. Harvey Gaul, critic of the Post-Gazette, noted the compromise trend: "It may not be the most inclusive assembling but it is a fair survey, and one can observe the hectic trends in Germany, the status quo of Eneland, the macabre qualities of Spain, and the coming-of-age of Uncle Sam."

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BERKELEY, CAL.
Dorothy Saunders Shop—Nov. 1-17: Water colors and drawings, J. Vinnerstrom Cannon.

DEL MONTE, CAL.
Del Monte Art Gallery—Nov.: California artists.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—To Dec. 3: Paintings by members. Fern Burford Galleries—Nov.: Paintings by California artists.

LA JOLLA, CAL.
La Jolla Art Gallery—Nov. 2-29: Water colors and oils, Mr. & Mrs. Otto Schneider.

LOS ANGELES, CAL.
Los Angeles Museum—Nov.: Museum's collection. Foundation of Western Art—Nov.: California Modernists. Biltmore Salon—Nov. 1-30: Paintings by F. Tenney Johnson. Dalsell-Hatfield Galleries—Nov.: 18th century English portraits. Stendahl Art Galleries—To Nov. 6: Interior Decorators Exhibit.

MILLS COLLEGE, CAL.
Mills College Art Gallery—To Nov. 15: Drawings, pastels and water colors, Ray Boynton. To Nov. 19: Prints of still life. Nov.: Antiquities from Palestine, loaned by Dr. Fredrick Bade.

MORRO BAY, CAL.
The Picture Shop—Nov.: Work of local artists.

OAKLAND, CAL.
Oakland Art Gallery—To Nov. 5: 1st Annual exhibition of water colors, drawings and prints by contemporary artists. Nov. 8-26: Paintings and sculpture, Archipenko.

PASADENA, CAL.
Grace Nicholson's Art Galleries—Nov.: Indian portraits, J. H. Sharp; Grace Hudson, C. Smith; modern Japanese kakemonos; antique Siamese banners; California landscapes by Aaron Kilpatrick; Korean Buddhist art.

SAN DIEGO, CAL.
Fine Arts Gallery—Nov.: Drawings, Emil Kosa; photographs by Echague; Art Guild exhibition of San Diego; sculpture by S. Cartaino Scarpitta.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—Nov. 22-Jan. 2: Paintings, drawings and sculpture, Zhenya Gay. Nov. 18-Jan. 2: Paintings, Leland Curtis. Nov. 18-Jan. 1: 8th Annual exhibition San Francisco Society of Women Artists. To Nov. 20: Paintings, Warren Newcombe. To Nov. 16: Paintings, Tibor Pataky; ten years of paintings, Lucien Labaudt. M. H. DeYoung Memorial Museum—To Nov. 26: Drawings, E. H. Suydam; arts and crafts, San Francisco Branch, Nat'l League of American Pen Women. To Nov. 28: Prints from collection, John H. Culley. Nov. 4-Dec. 4: California Society of Etchers. Art Center—To Nov. 11: Paintings, Paul Hunt. Nov. 13-25: Oils and water colors, Vidar. Ansel Adams Gallery—To Nov. 9: Water colors of Maine and Yosemite, William Zorach. Nov. 10-25: Photographs, Edward Weston. Paul Elder Gallery—To Nov. 11: Line emotions, musical abstractions and color rhythms, Beatrice Sorem. S. & G. Gump—Nov. 6-18: Works of Michael Chepoukoff.

STOCKTON, CAL.
Stockton Art Gallery—Nov.: Paintings, by Margaret Rogers, Cor de Gavere, and Leonora Gaylor Penniman.

DENVER, COLO.
Denver Art Museum—Nov.: Museum's collection.

HARTFORD, CONN.
Wadsworth Athenaeum—To Nov. 20: Photographs of the "Gay Nineties."

WASHINGTON, D. C.
Library of Congress—Nov.: American Cabinet of Illustrators. Corcoran Gallery—To Nov. 26: Handicrafts of the Southern Highlands (A. F. A.). To Dec. 3: Memorial exhibition of works of Garl Melchers. Division of Graphic Arts (Smithsonian Institution)—To Nov. 26: Etchings, Louis C. Rosenberg. National Gallery of Art (Smithsonian Institution)—Nov.: Gellatly art collection. Mt. Pleasant Branch Public Library—Nov. 1-30: Washington Water Club.

WILMINGTON, DEL.
Wilmington Society of Fine Arts—Nov. 6-25: 20th Annual exhibition work of Delaware artists, pupils of Howard Pyle and members of the society.

ATLANTA, GA.
High Museum of Art—Nov. 1-15: Historical sheet music.

SAVANNAH, GA.
Telfair Academy of Arts and Sciences—Nov. 4-28: Contemporary water colorists. 1933 water color rotary (A. F. A.). New York public school exhibit (A. F. A.).

HONOLULU, HAWAII
Honolulu Academy of Arts—To Nov. 12: British wood engravings.

CHICAGO, ILL.
Art Institute—To Nov. 11: Century of Progress Exhibit in Art. Arthur Ackermann & Son—Nov.: Sporting prints of the 18th and 19th centuries. Carson Pirie Scott & Co.—Nov.: Old Master paintings and antique furniture. Chicago Galleries Association—Nov.: Oils and sculpture. Chester H. Johnson Galleries—To Nov. 10: New drawings in color; line drawings; silver points; diagrammatic drawings; bronze portraits, Maude Phelps Hutchins. M. O'Brien & Sons Galleries—Nov.: Wood block prints in color, Bertha Lumm and Peter Boy Lumm (her daughter). Increase Robinson Gallery—To Nov. 11: "Summer in Chicago, 1933" by Chicago artists. Nov. 14-30: Paintings, Aaron Bohrod. Roullier Galleries—Nov.: Collectors prints of all periods.

INDIANAPOLIS, IND.
John Herron Art Institute—Nov.: Sculpture, Waylande Gregory.

RICHMOND, IND.
Art Association of Richmond—Nov. 5-27: 19th Annual print exhibit.

EVANSVILLE, IND.
Society of Fine Arts—Nov. 12-26: Conservative vs. Modern Art in Painting (A. F. A.).

LAWRENCE, KANS.
Thayer Museum—University of Kansas—Nov.: Wood block prints, Timothy Cole; prints by Kansas artists.

LA FAYETTE, LA.
Southwestern Louisiana Institute—Nov.: 11th Circuit Exhibition (So. States Art League).

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—Nov. 5-29: 9th exhibition of members work without jury (Assoc. of N. O.). Arts and Crafts Club—Nov.: Water colors of Yucatan, William Dulest-with Dodge.

BALTIMORE, MD.
Baltimore Museum of Art—Nov.: Comprehensive collection of Gothic art; water colors, Robert Hallowell. Maryland Institute—Nov. 2-19: 7th Annual exhibit Institute Alumni Association.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts—Nov.: Prints from art exhibition Los Angeles Olympic games; modern paintings, collection Mrs. John W. Garrett.

ANDOVER, MASS.
Addison Gallery of American Art—Nov. 5-29: Plant Forms in Ornament (A. F. A.).

BOSTON, MASS.
Museum of Fine Arts—To Nov. 10: American Folk art exhibition. Boston Art Club—To Nov. 11: Memorial exhibit of paintings by Lilla Cabot Perry. Doll & Richards—To Nov. 4: Water colors, Elliot O'Hara. To Nov. 18: Sketches, Nancy Dyer. Nov. 6-25: Pastels, Laura Coombs Hills. Robert C. Vose Galleries—To Nov. 4: Works of Percy Crosby. Nov. 6-25: Paintings, Hovsep Pushman.

CAMBRIDGE, MASS.
Fogg Art Museum—Nov.: Museum's collection.

HINGHAM CENTER, MASS.
Print Corner—Nov.: Selection of prints and etchings.

SPRINGFIELD, MASS.
Museum of Fine Arts—Nov.: Museum's collection. George Walter Vincent Smith Art Gallery—Nov. 5-26: Textile exhibit.

WORCESTER, MASS.
Worcester Art Museum—Nov.: Museum's collections.

GRAND RAPIDS, MICH.
Grand Rapids Art Gallery—Nov.: Paintings, Soltau Sepesby, Kreigh Collins; exhibition of historic brocades.

KALAMAZOO, MICH.
Institute of Arts—Nov.: Native element in contemporary American paintings (A. F. A.).

MUSKOGON, MICH.
Hackley Art Gallery—Nov.: Chinese paintings, Sing, Tang, Yuan and Ming periods.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts—To Nov. 30: Gothic tapestries lent by French & Co.

JACKSON, MISS.
Mississippi Art Association—Nov.: 22nd Annual exhibition by the association.

KANSAS CITY, MO.
Kansas City Art Institute—Nov. 2-27: Textiles, Near Eastern and Peruvian (A. F. A.); The Art of a City (A. F. A.); 2nd annual salon of Camera Pictorialists.

ST. LOUIS, MO.
City Art Museum—Nov. 4-Dec. 2: Indian Tribal arts.

MANCHESTER, N. H.
Currier Gallery of Art—Nov.: Oils, water colors and blockprints.

MONTCLAIR, N. J.
Montclair Museum of Art—Nov. 12-Dec. 24: 3rd New Jersey State annual exhibition.

NEWARK, N. J.
Newark Art Museum—Nov.: Jaehne Loan collection of Chinese art.

SANTA FE, N. M.
Museum of New Mexico—Nov.: Paintings, Ruth Goodkinde, Sheldon Parson, Anastasia Salt and Mary L. Hull; color prints, Lon Megargee.

ALBANY, N. Y.
Albany Institute of History and Art—Nov.: Modern French paintings, loaned by Joseph Winterbotham; oils, Eda Spoth-Benson; Helderberg pottery.

BROOKLYN, N. Y.
Brooklyn Museum—Nov.: Polish Folk and modern art. Grant Studios—Nov. 6-21: Decorative arts.

BUFFALO, N. Y.
Albright Art Gallery—Nov.: Ceramic exhibition; picture loan library.

ELMIRA, N. Y.
Arnot Art Gallery—Nov. 2-26: Paintings from 13th Biennial Exhibition of Corcoran Gallery of Art (A. F. A.).

NEW YORK, N. Y.
Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Nov.: Recent accessions in the Egyptian department; 300 years of landscape prints; Islamic miniature painting and book illumination; lace shawls of the XIXth century. Ackermann & Son (50 East 57th St.)—Nov.: English sporting prints. An American Group (Barbizon-Plaza Hotel)—Nov.: New paintings by members. An American Place (509 Madison Ave.)—To Nov. 27: Exhibition of John Marin's work in water color. Argent Galleries (42 West 57th St.)—To Nov. 4: Work of new members of the National Association of Women Painters and Sculptors. Averell House (142 East 53rd St.)—Nov.: Garden sculpture and accessories. Belmont Galleries (576 Madison Ave.)—Nov.: Old Masters. Brummer Gallery (55 East 57th St.)—To Nov. 6: 18th and 19th century collection of drawings, assembled by Richard Owen. Carnegie Hall Art Gallery (154 West 57th St.)—Nov.: Exhibit by artist members. Gale Art Galleries (624 Madison Ave.)—Nov.: Paintings by American and foreign artists. Caz-Delbo Art Galleries (Maison Francaise, Rockefeller Center)—Nov. 17-30: Oils, Miles J. Early. Ralph M. Chalt (600 Madison Ave.)—Nov.: Chinese bronzes and porcelains. Leonard Clayton Gallery (108 East 57th St.)—Nov.: Etchings by Childe Hassam. Contemporary Arts (41 West 54th St.)—To Nov. 18: Paintings, Leon Kelly. Nov. 13-25: Recent gouaches, Elliot Orr. Delphic Studios (6 East 57th St.)—To Nov. 12: Water colors by Emil Bistram. Downtown Gallery (113 West 13th St.)—To Nov. 11: Paintings and sculpture by leading contemporary American artists. Ehrlich Galleries (36 East 57th St.)—Nov.: Old Masters; antique English furniture. Eighth Street Gallery (61 West 8th St.)—To Nov. 11: Exhibit of gouaches, John Lonergan. Nov. 13-Dec. 2: Sculpture, Aaron J. Goodelman. Perargill Galleries (63 East 57th St.)—To Nov. 8: Recent work, Gordon Mallet McCouch. Fine Arts Building (211 West 57th St.)—To Nov. 16: American Water Color Society. Fifteen Gallery (37 West 57th St.)—To Nov. 11: Water colors by members. Gallery of American Indian Art (850 Lexington Ave.)—Permanent: Arts and crafts of the American Indian. Gallery 144 West 13th Street—Nov.: Contemporary Americans. Pascal M. Gatterdam Gallery (145 West 57th St.)—Nov.: Contemporary American artists. Grand Central Art Galleries (15 Vanderbilt Ave.)—To Nov. 11: Illustrators exhibition. Nov. 9-18: Color reproductions, Violet Oakley. Grand Central Art Galleries—Fifth Avenue Branch (5th Ave. & 51st St.)—Nov.: Paintings and sculpture by American artists. Harlow McDonald & Co. (667 Fifth Ave.)—To Nov. 15: Paintings of aeroplane warfare, Lt. Henri Farre. Jacob Hirsch (32 West 54th St.)—Nov.: Egyptian, Greek, Roman, Medieval and Renaissance works of art. Kennedy & Co. (785 Fifth Ave.)—Nov.: Water colors and etchings, Grant Reynard; fine prints from E. M. Herr collection. M. Knoedler & Co. (14

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East 57th St.)—To Nov. 4: "A Century of Progress in Print-making". **John Levy Galleries** (1 East 57th St.)—Nov.: Old and modern masters. **Julien Levy Gallery** (602 Madison Ave.)—To Nov. 22: "Twenty Five Years of Russian Ballet" from collection of Serge Lifar. **Little Gallery** (18 East 57th St.)—Nov. 6-18: Portrait sketches in sepia and sanguine, Paul Meylan. **Metropolitan Galleries** (730 Fifth Ave.)—Nov.: Paintings by Old Masters; portraits by leading contemporary Americans. **Midtown Galleries** (559 Fifth Ave.)—To Nov. 4: Sculpture by Madairelli. Nov.: Members' work. **Mitch Galleries** (108 West 57th St.)—Nov.: New paintings by American artists. **Montrouze Gallery** (785 Fifth Ave.)—To Nov. 15: Recent Paintings by Leo Katz. **Morton Galleries** (130 West 57th St.)—To Nov. 6: Recent paintings, Werner Drewes. Nov. 6-20: "Paintings of the South", Bertha Herbert Potter. **Museum of Modern Art** (11 West 53rd St.)—To Dec. 7: Water colors, paintings, and etchings, Edward Hopper. **National Arts Club** (119 East 19th St.)—To Nov. 24: 25th Annual exhibition of Books of the Year. **New House Galleries** (578 Madison Ave.)—To Nov. 10: Recent portrait drawings in three crayons, Frederick Weber. **New School for Social Research** (66 West 12th St.)—To Nov. 15: Water colors, Jose de Creeft; fresco paintings of the American scene, James Newell. **Public Library** (6th Ave. & 42nd St.)—Nov.: "Book-plates", chiaroscuro prints, Raymond & Raymond (40 East 49th St.)—To Nov. 17: Group of original lithographs and etchings by American artists; special water colors in reproduction. **Rochester Museum** (310 Riverside Dr.)—Nov.: Contemporary Argentine Art. **Schultheis Galleries** (142 Fulton St.)—Nov.: Works of art by American and foreign artists. **Jacques Seligmann** (3 East 51st St.)—To Nov. 15: Pastel portraits, Jessie Voss Lewis. E. & A. Silberman (32 East 57th St.)—Nov.: Old Masters and objects of art. **Marie Sternier Gallery** (9 East 57th St.)—To Nov. 10: New French group. **Valentine Gallery** (69 East 57th St.)—Nov.: Selected modern French paintings. **Whitney Museum of American Art** (10 West 8th St.)—Nov. 7-30: Twentieth Century New York in paintings and prints. **Wildenstein Galleries** (19 East 64th St.)—Nov.: Masters of drawing exhibition (College Art). **Howard Young Galleries** (677 Fifth Ave.)—Nov. 6-18: Paintings of noted horses, George Ford Morris.

ROCHESTER, N. Y.
Memorial Art Gallery—Nov.: "The Dance in Modern Art".
SARATOGA SPRINGS, N. Y.
Skidmore College—Nov. 4-20: African Bushmen paintings (A. F. A.).
STATEN ISLAND, N. Y.
Staten Island Institute of Arts—Nov.: Annual exhibit by Staten Island artists.
SYRACUSE, N. Y.
Syracuse Museum of Fine Arts—Nov.: Museum's collection.

CINCINNATI, O.
Cincinnati Museum of Art—Nov. 3-Dec. 3: Jury-less exhibition of local work.
CLEVELAND, O.
Cleveland Museum of Art—Nov. 9-Dec. 10: Works of Whistler including painting of "Mother". Nov. 3-Dec. 10: Far Eastern Art. Nov. 1-29: Polish prints; Polish children's drawings.

COLUMBUS, O.
Columbus Gallery of Fine Arts—Nov. 1-28: Oils, James Chapin; 9th Annual Circuit exhibition Ohio Water Color Society; 3rd All-Ohio Salon of pictorial photography. **Little Gallery**—Nov. 12-Dec. 3: National Small soap sculpture exhibit.

DAYTON, O.
Dayton Art Institute—Nov.: Walter Beck collection, a review of his work.

PORTLAND, ORE.
Portland Art Association—Nov. 8-27: Italian paintings from collection of Samuel H. Kress; "Group P-64" and other photographers.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts—Nov. 5-Dec. 10: 32nd Annual exhibition Pennsylvania Society of Miniature Painters; 31st Annual Philadelphia Water Color Club exhibit. **Pennsylvania Museum of Art**—To Nov. 20: Porcelain. Nov. 4-Dec. 8: Ingersoll Collection. **Art Alliance**—To Nov. 17: Sculpture, Gaston Lachaise. Nov. 6-19: Water colors, E. Earl Bailly. **Plastic Club**—Nov. 20-Jan. 3: Exhibition of small oils, water colors, pastels, prints arts and crafts. **Print Club**—To Nov. 4: Loan exhibit of prints by Israel Van Meckennem (collection Lessing Rosenwald); drawings and prints by E. H. Suydam. **Mellon Galleries**—To Nov. 14: Paintings, Hilaire Hiller.

PITTSBURGH, PA.
Carnegie Institute—To Dec. 10: 31st Carnegie Institute International Exhibit of modern paintings.

PROVIDENCE, R. I.
Rhode Island School of Design Museum—Nov.: Ship models and ship pictures.

DALLAS, TEX.
Dallas Museum of Fine Arts—To Nov. 15: Collection of water colors by eastern and western artists.

HOUSTON, TEX.
Museum of Fine Arts—Nov. 5-26: Water colors, Angela MacDonnell; water colors and drawings, Clara Beard Northington; drawings, Coreen May Spellman.

SAN ANTONIO, TEX.
Witte Memorial Museum—Nov. 4-18: Water colors, Mary Aubrey Keating. Nov. 15-30: Monte Alban jewels.

SWEET BRIAR, VA.
Sweet Briar College—To Nov. 8: Conservative vs. Modern Art in Painting (A. F. A.).

APPLETON, WIS.
Lawrence College—Nov.: Survey of Painting (A. F. A.).

MADISON, WIS.
University of Wisconsin—Nov. 4-16: Paintings, Robert van Neumann.

MILWAUKEE, WIS.
Milwaukee Art Institute—Nov.: Exhibition by Stowitts; flower paintings, Emily Groom. **Layton Art Gallery**—Nov.: Permanent collection.

OSHKOSH, WIS.
Oshkosh Public Museum—Nov.: Fox River Valley artists.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

PRINT MAKERS SOCIETY OF CALIFORNIA—Annual International Print Makers Exhibition, at the Los Angeles Museum, March 1-31, 1934. Closing date for entries, Feb. 7. Closing date for entry cards, Feb. 1st. Open to all. Media: Any graphic medium except monotype. No exhibition fee. Awards: gold, silver and bronze medals. Address for information: Print Makers Society of California, 45 So. Marengo Ave., Room 12, Pasadena, Cal.

LOS ANGELES MUSEUM—15th Annual Exhibition by Painters and Sculptors, at the Los Angeles Museum. Spring dates not decided. Closing date not decided. Open to any American artist. Media: Oil painting and sculpture. No exhibition fee. Address for information: Miss Louise Upton, Asst. Curator, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—13th Annual Exhibition of Water Colors, at the Art Institute of Chicago, March 29-June 3. Closing date for entry cards, Feb. 20. Receiving date for entries, Feb. 21-March 1. Open to all artists. Media: Water colors, pastels, drawings, monotypes, miniatures. Awards: Six prizes totaling \$2,000. No exhibition fee. Address: Robert B. Harsho, Director, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—Second International Exhibition of Etching and Engraving, at the Art Institute of Chicago, March 29-June 3. Closing date for entries not announced. Open to all contemporary artists. Media: Etch-

ings, aquatints, drypoints, engravings, soft-grounds. No exhibition fee. Awards: Three prizes totaling \$225. Address for information: Print Department, Art Institute of Chicago.

HOOSIER SALON—10th Annual Hoosier Salon, at the Marshall Field Picture Galleries, Chicago, Jan. 27 through Feb. 10, 1934. Closing date for entries, Jan. 19. Closing date for entry cards, Jan. 12. Open to Indiana-born artists, those receiving art education in the state, residents of the state for more than one year, artists who have left the state but who resided there five years or more. Exhibition fee, \$5. Media: oils, water colors, sculpture, pastels, etchings, wood blocks. Large number of prizes, amounts not announced. Address for information: Hoosier Art Gallery, 211 W. Wacker Drive, Room 724, Chicago.

New York, N. Y.

NATIONAL ACADEMY OF DESIGN—109th Annual Exhibition of the N. A. D., at the American Fine Arts Building. Opening date not set, closing date, April 15, 1934. Receiving date for entries, Feb. 28 and March 1. Open to members and non-members. Media: oils and sculpture and black and whites, not previously exhibited in New York. No exhibition fee. Prizes and awards: Thomas B. Clark, \$300; Julius Hallgarten prizes, \$300, \$200, \$100; Altman prizes, \$1,000 and \$500; Isaac M. Maynard, \$100; Saltus Medal of Merit; Ellen P. Speyer Memorial, \$300; Adolph and Clara Oborg, \$500. Address for information: Mrs. H. R. Brown, Registrar, National Academy of Design, 215 West 57th St., New York.

NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS—43rd Annual Exhibition, at American Fine Arts Building, Jan. 8-28. Receiving date for entries, Jan. 2. Media: Oils, water colors, sculpture. Open to members only. Membership dues, \$10 annually. Prizes to be announced later. Address: Nat'l Ass'n of Women Painters and Sculptors, 42 West 57th St., New York.

SOCIETY OF AMERICAN ETCHERS—18th Annual Exhibition, at the National Arts Club, 15 Gramercy Park, Nov. 28 to Dec. 26. Closing date for entries, Nov. 4. Closing date for entry cards, Oct. 31. Open to all artists in the metal plate medium. Media: etching, drypoint, aquatint, mezzotint, color prints. Entry fee, \$1. Prizes: Mrs. Henry F. Noyes, \$50; Kate W. Arms Memorial, \$25; John Taylor Arms, \$25. Address for information: Margaret B. Hayes, 93 Brookview Ave., Bridgeport, Conn. Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—129th Annual Exhibition of Oil Paintings and Sculpture, at the Pennsylvania Academy, Jan. 28-Feb. 26. Closing date for entries, Jan. 6. Closing date for entry cards, Jan. 5. Open to all American artists. Media: oils and sculpture. Awards to be announced later. Address for information: John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts.

PRINT CLUB OF PHILADELPHIA—Fifth Annual of American Lithography, at the Print Club, Jan. 29-Feb. 17. Receiving date for entries, Jan. 19. Open to all American lithographers. Exhibition fee: 50c for two prints. Award: Mary S. Collins Prize, \$75. Address: Print Club, 1614 Latimer St., Phila.

PRINT CLUB OF PHILADELPHIA—8th Annual Exhibition of American Block Prints, March 12-31. Closing date for entries, March 2. Open to American Block Printers. Exhibition fee: 50c for two prints. Award: Mildred Boericko Prize, \$75. Media: Block prints, woodcuts, engravings. Address: The Print Club, 1614 Latimer St., Phila.

Memphis, Tenn.

SOUTHERN STATES ART LEAGUE—14th Annual Exhibition, at Brooks Memorial Art Gallery, April 5-30. Closing date for entries, March 9. Open to active League members. Media: oil, water color, pastel, drawings, prints, sculpture, artistic crafts. No exhibition fee—active membership, \$5 a year. Awards not decided. Address for information: Ethel Hutson, Sec. Treas., Southern States Art League, 7321 Panola St., New Orleans, La.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



WOMEN'S ACTIVITIES

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

A LEAGUE CONTEST

The National Executive Committee of the American Artists Professional League has agreed to present a beautiful painting by a well known artist, to the state that shows the greatest progress in organization and the work for American art during the next year.

In order that newly organized chapters may have a fair chance the records will date from October, 1933. The work is to make appointments of local chapter chairmen in all sections of the state and the creation of a general and efficient working body of members of the League.

Reports containing this data and the work done for American art by the League's state organizations during the year, must be in the hands of the editor of this department by December, 1934. The prize will be awarded at the ensuing January annual meeting.

The object of the contest is that the League may have representatives in every little town and village in each state of the United States so that the work the American Artists Professional League is doing with regard to legislation on art and aid for the American artist may be assisted. We need numbers and the collaboration of a large membership throughout the country, in order to accomplish the splendid plans of the League.

Many states are already well organized—New York, New Jersey, Illinois, Oregon and others. Progress from this date will be credited to them, not for the work already done.

The painting is to be placed in any art gallery, school or club that maybe designated to the National Executive Committee through the State Chairman of the Regional Chapters winning the prize. There will also be given a personal prize for efficient leadership.

THE PRIZES

More than two thousand women, delegates for the Fall Convention of the New Jersey State Federation of Women's Clubs, assembled in the auditorium of the Convention Hall, Asbury Park, Wednesday, Oct. 12.

Mr. Gordon Grant was invited to make the presentation of the prize painting he so generously donated for THE ART DIGEST contest, but he was unable to be present. He wrote: "New Jersey women have been so pre-eminently active in prompting such splendid co-operation between the Federation of Women's Clubs and the American Artists Professional League that I cannot disguise the pleasure I feel that New Jersey has taken possession of the picture."

The editor of this department was then invited to make the presentation and was also requested to tell about the aims and achievements of the League. The beautiful water color, "Breton Fisher Folk," by Mr. Grant was received with great pleasure by Mrs. T. H. Grimley, president of the New Jersey State Federation, in behalf of the state and the painting was very much admired by the large audience. It has not been decided in what gallery it will be placed.

The same day several thousand women were gathered together for the Fall Conference of the Pennsylvania State Federation of Women's

Clubs at Pittsburgh. Mrs. J. Bertram Hervey, the State Art Chairman, was given time on the main program to present the painting "Mid Winter," generously donated by Mr. Guy Wiggins for THE ART DIGEST contest prize. A telegram was received that the painting could not arrive in time, so a public presentation will be arranged later. The painting is to be hung in the art gallery of the Philomusian Club, Philadelphia, properly marked with a brass plate. Mrs. Hervey, an enthusiastic new Regional Chapter Chairman, gave an inspiring talk on the achievements of the League.

Arrangements have not yet been made for the presentation of the exquisite bronze "Glint of the Sea" which was given by Mr. Chester Beach and was won by Massachusetts in THE ART DIGEST contest.

A WAY TO HELP

All of the other nations are helping their artists and craftsmen, and we should do likewise. In a recent news flash this statement was made: "The invasion of foreign cultural implements must be stopped." It was a mandate issued by the Canton, China, authorities, who are alarmed because nearly a hundred percent of Chinese students use foreign made pencils, paper and brushes.

If Americans should insist that native made "cultural" goods be bought to the exclusion of others even for a short time it would show our countrymen the splendid work done by our own artists and craftsmen and would give employment to thousands.

A great reason for the increase in the membership of the American Artists Professional League is the need to band together not only to demand American made goods but to refuse absolutely to accept sordid common, crudely colored and poorly designed articles; we must insist on a higher artistic standard. Many of our students, just out of art school, are capable of turning out fine work, lovely in color and full of originality, quite as good or better than much of the indifferent stuff dumped on the United States by foreign countries. Our experienced men, we believe are better able to make practical and useful designs appropriate to American needs than the natives of other countries. We must sell the idea to manufacturers, for if all of the people in the U. S. A. insist on American design and workmanship, we will get it and at the same time improve our standards by encouraging in a practical way the craftsmen of our country. Art and beauty of design are not as often associated with commonplace articles as they should be, and this is where pressure can be brought to bear. If there be no sale for crude imported articles the wholesalers will not load up with them. This is a good way to help business to return to normal and to relieve unemployment.

The Depression and Simplification

"I see," said Mr. Lapis Lazuli, the painter. "that one authority says there are 250,000 words in the English language and another says there are a million. I only need one of them to express my feelings."

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman: F. Ballard Williams
152 West 57th Street, New York City

National Secretary: Willford R. Conrow
154 West 57th Street, New York City

National Regional Chapters Committee
Chairman: George Pearce Ennis
681 5th Avenue, New York City



National Vice-Chairman: Albert T. Reid
103 Park Avenue, New York City

National Treasurer: Gordon H. Grant
137 East 66th Street, New York City

National Committee on Technique and Education
Chairman: Walter Beek
"Innisfree," Millbrook, N. Y.

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

THE SALES TAX IN THE STATE OF NEW YORK

The beginning of a serious study of its provisions and their effect on artists and craftsmen

Many states have enacted recently tax laws on retail sales, and it is important that artists should be informed of their provisions in order to avoid penalties for failure to file returns or for evasion. At the request of the New York State Regional Chapter, the National Executive Committee of the American Artists Professional League invited officers of some thirty-eight art organizations in the metropolitan area to attend a conference on the state sales tax. This meeting, carried on with the spirit of friendly collaboration, was held on Wednesday afternoon, Oct. 18, in the studio of the National Secretary of the League.

Representatives or members of the following art societies were also present: Allied Artists of America, American Society of Painters, Sculptors and Engravers, American Water Color Society, Architectural League of New York, Artists' Guild, Brooklyn Society of Artists, MacDowell Club, Mural Painters, National Academy of Design, National Arts Club, National Sculpture Society, New York Society of Craftsmen, New York Water Color Club, Painters and Sculptors, Pen and Brush Club, Salmagundi Club, Scandinavian American Artists and the Society of Illustrators.

A subcommittee, including counsel, was appointed with the object of discovering: (1) what artists in this state should do at once; (2) if all rulings so far recorded by the State Tax Commission at Albany that affect artists are fair; and (3) what collective action, if any, should be made to obtain what is just.

For the information of artists in New York State we reproduce below an abstract of the New York State Tax on Retail Sales, with some comment. Further reports will appear on this page in later issues of THE ART DIGEST.

Other Regional Chapters of the League, in states where similar acts have become law may send copies of the laws affecting their members to the National Chairman for study and suggestions for local action.

ABSTRACT OF THE NEW YORK STATE TAX ON RETAIL SALES, KNOWN AS ARTICLE 17 OF THE TAX LAW OF THE STATE OF NEW YORK, ENTITLED, "TAX ON RETAIL SALES OF TANGIBLE PERSONAL PROPERTY" AND NUMBERED SECTIONS 390 TO 404, INCLUSIVE OF THE TAX LAW. THIS ACT BECAME A LAW AND EFFECTIVE ON APRIL 10, 1933.

SECTION 390: Definitions.—This section defines "receipts" to mean the total amount of the sales price of tangible personal property sold at retail in this State, valued in money. This price is money value price, irrespective of credits allowed and discounts deducted from the price charged. There is no allowance made for the cost of producing the personal property sold.

This Section also defines the following terms, "sale" as meaning any transfer, exchange or barter, conditional or otherwise, in any manner or by any means whatsoever for a consideration. "Tangible personal property," as meaning corporeal personal property, which means any property capable of being touched or seen or palpable, and possessed of a real or substantial body. (This, of course, would apply to any work of art created and to be sold by an artist, irrespective of whether the same is a picture, a bronze, an illustration, a cartoon or any of the forms of art expression.)

A "retail sale" means a sale to a consumer

or to any person for any purpose other than for re-sale. This means a sale made to a person who intends to keep and own the art work and does not intend to re-sell the same to another person or corporation.

This Act also applies not only to persons but also to corporations, co-partnerships, societies, associations, joint stock companies and combinations of individuals.

SECTION 391: Imposition of Tax.—This section provides for the privilege of selling tangible personal property in this State from May 1, 1933, to June 30, 1934. Every person shall pay a tax of 1% upon the receipts from such retail sales. The burden of proving that the sale made was not a retail sale is imposed on the person making such sale, and it is presumed for the purpose of this Act, that all sales made are subject to the tax imposed by this Article, unless proven to the contrary by the seller. This tax is in addition to all other taxes imposed by the State or the Federal Government or the Municipality in which the seller resides or maintains a place of business. This tax also applies on all installment sales and it is optional with the Tax Commission to permit the payment of tax on installments when they become due.

SECTION 392: Exemptions.—If in any one quarter of a year, the total receipts from sales are not more than \$1250 no tax is imposed. If during any quarter, the sales do not exceed \$2500, an exemption of \$1250 is permitted to be deducted from the total in excess of \$1250, and tax is imposed on such difference. If the sales exceed \$2500 no deduction is allowed. However, the minimum tax per year to that date or the sales are above \$1250 and do not exceed \$2500 is \$1.50. All periods for less than quarter annually, the tax is pro rated.

SECTION 393: RECORDS TO BE KEPT BY PERSONS SELLING TANGIBLE PERSONAL PROPERTY.—This Section provides that all persons selling tangible personal property at retail must maintain records or receipts in such form as the Tax Commission may require and these records or receipts are subject to an inspection and examination by the Commissioner or its employees and must be preserved for at least three years unless the Tax Commission consents to their destruction prior to that date or demands that they be kept longer than three years.

SECTION 394: Returns.—This Section requires every person to file with the Tax Commission a return for his receipts for the period from May 1, 1933, and ending June 30, 1933, and then for the three months, July 1 to Sept. 30, 1933, and the three months, Oct. 1 to Dec. 31, 1933, the three months, Jan. 1 to March 31, 1934, and the last three months, April 1 to June 30, 1934. Exceptions are made to permit reports on quarter periods in conformance with fiscal year records if books are so maintained, which do not coincide with the period specified. The Commission may also require returns of receipts to be made other than on quarter periods. Returns must be filed within thirty days from the expiration of the quarter period, as herein provided. The forms shall be presented by the Tax Commission and must contain the information required by such forms, but unless demanded by the Tax Commission, no return need be filed if receipts for any quarter year period do not exceed \$1250.

SECTION 395: Payment of Tax.—At the time of filing a return of receipts, there shall be paid to the Tax Commission the tax imposed by this law for the period covered by such report. All taxes for each period in which a return is required becomes due and payable within thirty days after the end of the quarter period, and this, irrespective of whether or not a report of sales and receipts is made. If sales are made during any period while the sales license has been suspended, the tax must be paid at the rate required by this Act, but the payment of tax on sales during such suspended period does not relieve the retailer from the penalties for selling without a license, and as imposed by this Act. The Tax Commission may also require the filing of a bond with it to insure payment of tax penalties, or, in lieu thereof, the depositing of securities or cash, which securities may be disposed of by the Commission without notice in the event of the failure to pay tax.

SECTION 396: Licenses; suspension and restoration thereof.—For the purpose of this Act, every person who sells at retail is presumed to have procured a license from the Tax Commission. In the event no return for a quarter period is filed, or the tax on penalties or assessments is not paid within thirty days from the giving

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of the notice of such assessment, such license shall be suspended unless a proceeding is instituted to contest the imposition of such tax, or the Tax Commission shall have granted an extension of time for the filing of a return or the payment of the tax assessed. Upon the filing of a delinquent return or the payment of a delinquent penalty, or bonds and securities, the license shall be restored. Should any person fail to file bonds or securities when required by the Commission or shall violate or fail to comply with any of the provisions of this Article, or the Rules and Regulations, then the Tax Commission may suspend the license, and upon application shall have the power to restore such license.

SECTION 397: Determination of tax by the tax commission.—If a return is not filed, or if filed, is incorrect or insufficient, and failure to file a corrected or sufficient return within twenty days after demand by the Tax Commission, then the Commission shall determine the amount of the tax due from such information as may be obtainable to it. It may estimate the tax on the basis of the number of employees, the rental paid, stock on hand, and any other element whatsoever, upon which determination the Commission will give notice of the amount of the tax. This determination by the Tax Commission is final and irrevocable unless within thirty days after the giving of such notice of determination, an appeal is made to the Commission for a hearing, at which such proof may be submitted as is necessary to prove non-liability or incorrectness of the determination. After a hearing is held, the Tax Commission must notify of its decision. This decision may be reviewed by certiorari (a writ claiming error), if such writ is obtainable within thirty days after the notice of the decision is given. In order to obtain such writ, it is necessary that the amount of the tax imposed be deposited with the Commission.

SECTION 398: Proceedings to recover tax.—The following methods are provided for the recovery of taxes:

(1) Whenever any person shall fail to pay any tax or penalty imposed by this Article, the attorney-general of the State of New York shall bring an action for the collection thereof.

(2) As an additional or alternate remedy, a warrant may be issued by the Tax Commission to the Sheriff of any county, pursuant to which a levy may be made, and a sale take place of all the real and personal property belonging to the retailer within such county, from the proceeds of which the tax shall be paid, and the penalties and the cost of the execution of such warrant. Returns by the Sheriff are to be made within sixty days after the receipts of the warrants. The Sheriff is required to file within five days, a copy of the warrant, which warrant shall be entered in the Judgment Docket against the person mentioned, for the amount of the tax and any penalties, thereby immediately becoming a lien upon the title and interest in all real property and in chattels real, and sale may take place, as is provided by the laws of this State for the enforcement of execution against property upon judgments, and the retailer shall also be liable for the Sheriff's fees. This warrant may also be issued to any officer or employee of the Department of Taxation and Finance, which shall have the same effectiveness as though issued to the Sheriff. If a full collection is not made under the warrant, the State may proceed by action as previously indicated.

SECTION 399: Notices and limitations of time.—All notices under this article may be given by mail, by a post-paid envelope to the person at the address given in the last return filed by him, or at any other address obtainable, if no return has been filed. The mailing shall be sufficient proof and presumptive of the receipt of the same by the person to whom addressed.

[Continued on page 32]

Springfield Begins Forming Contemporary American Collection



"Japanese Wrestler," by Henry Lee McFee.

The newly opened Springfield Museum of Fine Arts has made an auspicious beginning toward building up a permanent collection of contemporary American paintings. Josiah P. Marvel, the director, announces the purchase of three works from the group of American pictures shown as part of the new institution's opening exhibition. They are "Japanese Wrestler" by Henry Lee McFee, "Church Supper" by Paul S. Sample, and "Earth and Sky" by Henry E. Schnakenberg. Each is a recent example by a nationally known artist, never before exhibited. McFee and Schnakenberg are eastern artists; Sample is from the West.



"Church Supper," by Paul Sample.

McFee, born in St. Louis in 1886, is represented in the Phillips Memorial Gallery, the Corcoran Gallery, the Cleveland Museum, the Brooklyn Museum, the Albright Art Gallery and the Art Institute of Detroit. His "Japanese Wrestler" is characteristic of the brush work and feeling that have earned him so wide a reputation.

Sample, another product of the virile group that has recently come to the fore in the Mid-West and Far West, was born in Louisville, Ky., in 1896. He is best known for his ability to depict scenes from contemporary life. In his "Church Supper," herewith reproduced, may

be found characters familiar to anyone who has resided in any small town, anywhere in the country.

Schnakenberg, who is one of the leaders in New York art circles, was born in New Brighton, N. Y., in 1892. His works are in the permanent collections of such museums as the Pennsylvania Academy, the Wadsworth Atheneum, the Highland Park Gallery of Dallas, and the Whitney Museum of American Art.

It will hearten American artists to know that the new Springfield Museum has joined the Metropolitan and other American institutions in purchasing works by living painters.

League Dept.

[Continued from page 31]

and the period of time shall be determined from the date of the mailing. The limitation of time or the statute of limitations, as provided by our other statutory law, is suspended and not applicable to this Act.

SECTION 402: Penalties—Failure to file a return or a corrected return or to pay the tax within the time required by this Article, a penalty of 5% of the amount of the tax due is imposed, plus 1% of such tax for each month of delay, or fraction thereof, except on the first month after such return was required to be filed, or the tax became due. If the delay was excusable, the Tax Commission may remit all or any part of the penalty. These penalties must be paid in the same manner as the tax imposed and unpaid penalties may be enforced in the same manner as the tax imposed. If a licensee has been suspended and the retailer continues to sell at retail, he shall be guilty of a misdemeanor and subject to a fine of not more than \$1000 or imprisonment for not more than one year, or both. Failure to file or cause to be filed, any return or other certificate, or affidavit or statement, or if the same are wilfully false, the retailer shall be guilty of a felony. The certificate by the Tax Commission of the failure to comply, shall be received as prima facie evidence thereof.

SECTION 401: Refunds—Within one year from the payment of the tax penalty, the payer may make application for a refund to the Commission or the Court, and if entitled thereto, on its decision, the Tax Commission, with the approval of the Comptroller, may refund such tax. The Tax Commission, on its own initiative, during the same period, may make such refund. If the determination of the Tax Commission is unsatisfactory, and notice shall have been given of such determination, an appeal may be taken by writ to the Court to review such determination, but such application to the Courts must be within thirty days after such notice is given by the Commission.

SECTION 403: General Powers of the Tax Commission—The general powers, as contained in other

sections of the Tax Law, as far as applicable to this Article, may be exercised by the Commission.

SECTION 403: Returns to be secret—Returns are to be secret, except in the events of proper judicial order. No information contained in the taxpayer's returns, are to be disclosed to any person whatsoever. In certain actions, these reports may be required to be produced.

For the purpose of this abstract, it is not necessary to discuss these various exceptions. A penalty is imposed by a fine not exceeding \$1000 or imprisonment not exceeding one year, or both, for violation of this Section.

SECTION 404: Disposition of revenues—This section provides for the banking of moneys received under this Act, and the like, and also providing for an appropriation of \$400,000 for the enforcement of the Act.

COMMENT

The State Tax Commission has ruled that this law and the tax imposed thereunder is applicable to all art work sold by artists. It affects every professional artist irrespective of the branch of the art followed by him. The Commission has ruled that the artist must pay this tax even where he is commissioned to perform a certain specified work and the artist is not permitted to deduct from the total sales price or contract price, his cost in producing the work commissioned.

The following question and answer is the latest ruling by the State Tax Commission at Albany. **Question**—An artist is employed to paint a portrait for \$5000. Is this entire amount subject to the sales tax or is the artist only required to report the canvas and other tangible materials that are sold to the purchaser?

Answer—The sum of \$5000, the total receipts of the sale, is subject to the sales tax. The sale was one of tangible personal property in the form of a finished product. The law defines "receipts" as the total amount of the sale price of tangible personal property sold at retail without any deduction therefrom on account of the cost of the property sold, labor or service cost or any other expense whatsoever.

The following questions were also submitted to the Tax Commission, and in all instances it was ruled that the artist must pay taxes.

Question No. 1—When an artist is commissioned

to paint a picture is he required to pay a retail sales tax?

Answer—An artist is required to pay a tax on the full amount of the contract price without deduction for cost or expense.

Question No. 2—Where an artist has produced a creation and delivers the same to a gallery or art dealer, for the purpose of sale, on which sale the gallery or dealer is to receive a commission; (a) Is such a sale by a gallery a retail sale? (b) Is such a sale taxable?

Answer—In both instances, this is a sale at retail, and is subject to a tax without allowance or discount for cost or commission.

Question No. 3—Where an artist is not commissioned to create a specified work, but sells one of his creations at his own studio to a purchaser, is such a sale one at retail and subject to a sales tax?

Answer—Such is a sale at retail and is subject to a tax on the full price received and no allowance or deduction for cost or expenses in producing the same will be made.

Question No. 4—Where an artist sells his creations to a dealer or gallery, which is to re-sell the same, is the sale by the artist a sale at retail and subject to the sales tax?

Answer—No, it is not a sale at retail, and is not subject to taxes, providing a certificate is obtained from the gallery or art dealer that the said creation is to be re-sold by the gallery or art dealer.

By the same reasoning, the Tax Commission will impose a tax on the sculptor who has been engaged to construct a memorial without allowance or deduction for the cost of castings, settings, etc.

The injustice in such a situation is immediately apparent when it is recalled that the cost of producing a sculpture is oftentimes almost as great as the total contract price.

The attitude and reasoning of the Tax Commission indicates that no art work will escape the imposition of the tax, and in most instances such tax will create an unjustifiable and inequitable burden.

October 21st, 1933.
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